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ABSTRACT

One of six student guidebooks in a series of 11 arts and humanities career exploration guides for grade 7-12 teachers, counselors, and students, this student book on exploration of writing careers presents information on specific occupations in five different career areas: Performing musicians, technology in music, arts management, the music business, and music education. An introductory section lists nearly 100 job titles under the five career areas. A chapter devoted to each career area includes general discussion of the field and what people in that field do, various specializations within job categories, description of personality characteristics and interests that are appropriate, education or experience required, where and how jobs are found and the job outlook, and suggestions a person in the field would make to students. The chapters and their subheadings are as follows: (1) Performing Musicians (How do you Become a Performer? What is it like to be a performer?), (2) Technology in Music (Building Musical Instruments and the Impact of New Technologies on Music), (3) Arts Management (Who Are Arts Managers and What Do They Do? What Kind of Person Is an Arts Manager? Money, and The Future), (4) The Music Business (The Music Industry, From Composer to the Public, How a Song Gets to You and Who Gets It There, and Music Business Terminology), and (5) Music Education (Music Teachers, Music Librarians, Musicology and Ethnomusicology, and Music Therapy). A list of professional associations is appended. (JT)

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Exploring Music Careers

a student guidebook

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1. INTRODUCTION

Whom is This Guidebook For?

It is for any high school student (or perhaps younger) who is interested in music as a possible career. It is also for anyone who wants to know as a consumer what happens to some of the money spent at record stores, concerts, or for that matter at the drug store or super market.

Some of the book will especially interest students going into business or law. Other parts of the book may interest students who work with their hands in wood, metal, or electronics. There is even a section with information to interest students who will be entering health careers.

Many of the ideas in this book about music careers can also be applied to other kinds of careers. Students who have no intention of ever being involved with music careers can still find useful ideas about getting along in the working world.

What Do Teachers Say to Students Who Want Music Careers?

Some comments:

- When students come to me and ask me if I think they have what it takes to succeed as a performer, I usually tell them no. If they doubt their own abilities so much that they need reassurance from anyone, then I know they lack an essential belief in themselves, an essential component needed to be a good performer, self-confidence. But when someone comes to me and says, 'I hear the music this way,' then I know I'm in the presence of a musician.

- I try to encourage all of my students, particularly the ones with talent. Talent needs to be encouraged, cultivated, supported, especially in our society where the economic rewards are so few. It is so difficult for even the most talented musicians to get along these days. It's up to all of us to support them.
- It's wrong to encourage anyone towards a music career who isn't going to succeed. It's not right to give students false hopes, to let them set goals they can never achieve -- then they will only know failure. Why tell them about something they can never be?
- In a world of hype and show, it is important to know what to look like. A certain amount of talent is necessary, but it's other things that get you ahead-- your image, your agent, your public relations, your friends.
- Five years ago, when a young person came to me without a great deal of background and expressed an interest in a music career, I would caution him against it. Now, I don't. I encourage him, because at least he has a direction, a goal, and he will be miles ahead of all of his contemporaries who don't have any ideas about what they want to do with their lives.
- When we teach music, we don't simply teach skills, techniques -- these are tricks easy enough to master. What we teach is a way of living, an approach to life. It doesn't matter about careers; people grow in other ways when they study music. They become more complete persons.
- Music careers? I know so many would-be musicians driving cabs and typing. I suppose that makes cab driving and typing 'music careers'?

These were the comments of music teachers when describing their own attitudes toward the careers of their students. Each comment reflects a different point of view, a different outlook on the career possibilities of music. Each teacher seems to have a different idea about what success means, about the word "career," about what talent is. Each teacher has a different attitude about his or her own work, and about music.

On one side, they say that real talent will succeed without help and those who can be discouraged ought to be discouraged. On the other side, are those who say that even the best talent needs all the help and encouragement the student can get.

Students in music hear advice from parents, teachers, friends, people around them. Sometimes, contradictions in all that advice make it difficult to know wisdom from foolishness. Eventually, everyone has to make up his or her own mind. In order to make a good decision, there has to be good information. The aim of this book is to give some of that information and to suggest ways in which interested students can get more information.

So that we know what it is we are talking about, we are going to start with a list that tries to organize the total picture of all the areas of musical work. The scheme of this list divides music work into four groups:

- Performance and Creation: those whose central responsibility is making music
- Production: those whose work supports a performance, but is not actual performing or composing
- Business: the music industry
- Education: including teaching, but also many other kinds of work.

Many musicians' work takes them from one group to another; for instance, many performers also teach.

Occupations in Music

I. Performance and Creation

- Instrumentalists
  - Solo Performers
  - Accompanists
  - Orchestral and Band Musicians
  - Organists and other Church Musicians
- Vocalists
  - Soloists
  - Ensemble
- Conductors
- Composers
  - Composers
  - Arrangers
  - Librettists
  - Lyricists

II. Production

- Production - Performance Management
  - Symphony Orchestra Managers
  - Chorus Managers
  - Stage Managers
- Sound, Technical Equipment Operators
  - Acousticians
  - Sound Equipment Operators
- On-Site Recording and Broadcasting
  - Broadcast Director
  - Broadcast Engineer
  - Announcer
  - Recording Engineer
- Studio Recording
  - Record Producer
  - Artist and Repertoire Person
  - Recording Engineer
  - Sound Person
- Music Technical Services
  - Acousticians
  - Instrument Building and Maintenance
    - Customarily hand-crafted acoustic instruments:
      - Fretted String
      - Harp
      - Harpsichord
      - String (violin)
      - Brass and Wind
    - Music Instrument Repair
    - Instruments customarily produced in factories:
      - Accordian
      - Pipe Organ
      - String Instruments
      - Brass and Wind Instruments
      - Piano
      - Percussion Instruments
      - Fretted Instruments
    - Electronic Musical Instruments
      - Synthesizer
      - Electronic Organ
      - Electronic Guitar
      - Electronic Piano
      - Electric Versions of Other Instruments
  - Piano Tuners
  - Organ Tuners
  - Road Crew for Traveling Group - "Roadies"
- Publishing
  - Publisher
  - Artist and Repertoire Person
  - Music Editor
  - Proofreader
  - Music Grapher
  - Music Engraver
  - Music Copyist

III. Music Business

- Arts Business Management: Concert Management
  - Concert Manager
  - Booking Agent
  - Business Agent
  - Hiring Contractor
- Sales, Promotion
  - Salesperson, Musical Instruments and Accessories
  - Salesperson, Sheet Music
  - Salesperson, Recordings and Tapes
- Professional Associations and Organizations
- Publishing
- Instrument Manufacture
- Recording Industry
- Legal and Financial Services
  - Music Copyright Lawyers
  - Copyright Experts
  - Performing and Broadcast Rights Organization

IV. Education

- Teaching
  - Public School
    - Supervisor
    - Director
    - Teacher
  - College, Conservatory
  - Community Music School
  - Private Studio
  - Music Store
- Museum Services
  - Curator, Historical Instrument Collection
- Library Services
  - Institutional (public, universities, college, conservatory)
  - Performing Organization
  - Music Theater
  - Opera
- Music Therapy
  - Hospitals
  - Clinics
  - Correctional Institutions
- Writers about Music
  - Musicologists
  - Music Critics
  - Program Annotators
  - Album Note Writers
- Government Services

Note: Items appearing in both Business and Production categories do both kinds of work.

Professional Music Activity

Professional music activity is a part of most communities no matter how small or remote. Large cities, however, seem to have more than their share. You can make an informal inventory of music activity in your community by consulting some or all of these possible sources of information:

Newspaper Advertisements: of concerts; local performances by amateur groups; by professionals in concert halls, auditoriums; local engagements of entertainers in night clubs; advertisements of local teachers (classified under "instruction"); music stores; and private instrument sales

Local Churches and Synagogues: Music professionals hold positions as organists, music directors, choir directors, soloists, minister of music. Some are paid, and some are volunteers.

Schools: Music professionals teach in public and private schools, community music schools, colleges, universities. Many teachers work in their own studios, or in music stores or churches, giving private or group lessons.

Local Amateur Music Groups: Bands, community orchestras, choruses, glee clubs, usually pay a professional conductor to lead them in rehearsal and performance.

Local Musicians' Union: The American Federation of Musicians (AFL-CIO) has career information and can put you in touch with local musicians able to answer your career questions.

The Yellow Pages. Look under these headings:

Music Arrangers and Composers
Music Background
Music Boxes
Music Copyists
Music for Commercials
Music Instruction - Instrumental, Vocal
Music Publishers
Music Services
Music - Sheet
Musical Instruments

Repairing
Supplies and Accessories
Wholesale and Retail
Manufacturing

Musicians.

By consulting these sources of information, you may understand your own community's relative musical strengths and weaknesses. You will also learn who the music professionals are, and where to go to get information.

2. PERFORMING MUSICIANS

Both instrumentalists and vocalists face very crowded job markets. For each job available to qualified performers, there is keen competition. The range of performing opportunities, however, is wide and varies, as the following list shows:

Range of Performance Careers

Instrumentalists

Solo Concert Careers
Orchestra Positions
Chamber Music Organizations
Conducting and Accompanying
Professional or Amateur Groups
Church and Synagogue Musicians

Free-Lance Work with:

- Festivals
- Opera
- Ballet
- Touring Shows
  - Circuses
  - Ice Shows
- Casual Gigs
  - Parties
  - Weddings
- Recording Sessions
- Night Clubs
- Coffee Houses
- Bars
- Street Music

Vocalists

Solo Concert Careers
Opera
Professional Choruses
Section Leader in Church Choir
Free-lance Solo Work with
Professional and Amateur Groups
Club Work, Entertainment
Broadway Shows
Dinner Theaters
Recording Sessions
Singing Waiters

HOW DO YOU BECOME A PERFORMER?

Preparing yourself to be a performing musician is an all-consuming task. Most successful performers begin their preparation very early in life -- at age seven or eight -- with lessons on an instrument. Vocal lessons also may begin early, but generally not as early as instrumental lessons. While there have been successful performers who began their training later in life, early experience is considered valuable.

In addition to practising and taking lessons, it is important for a young musician to have as much performing experience as possible. This includes both solo and ensemble performances. Teachers arrange recitals for their students to give them performing experience. Ensemble experience can be obtained in school choruses, orchestras, and bands, church choirs, and civic and amateur groups.

For young musicians, studying music while going to school can present conflicts between extracurricular activities, athletics, and practising. Musicians, however, enjoy working at making music, and would rather be making music than doing anything else.

After years of music lessons and high school, many performers are faced with difficult decisions. Liberal arts college or conservatory? Major in music or in English? Which is the better music school? Where is the best school for jazz? Major in music education or in applied music? Should I keep going to school at all? Where do all these roads lead?

Conservatory

For a student considering a performance career in serious music or jazz, either instrumental or vocal, a conservatory may be the right kind of postsecondary school. Most of the well-known conservatories and music schools offer two programs, a diploma program and a degree program. The diploma program usually requires only music courses and lessons to be taken as well as performing two or more recitals. Students concentrating in voice or instruments other than piano are usually required to take piano lessons. Most conservatories also require students to participate in performing organizations such as orchestra and chorus. The diploma program of a major conservatory usually requires four years of study and includes subjects of music history, literature, and music theory as well as performance practises. Diplomas in jazz are available from conservatories with special jazz departments.

A word of caution: the word "conservatory" is often used by community music schools who do not offer accredited diplomas. A list of accredited schools can be obtained by writing to:

National Association of
Schools of Music (NASM)
One Dupont Circle, N.W.
Suite 650
Washington, D.C. 20036.

Degree programs in conservatories usually lead to a Bachelor of Music degree. In addition to music history, theory, literature, and performance requirements, a

degree program requires courses other than music. Required courses generally include English composition and literature, a foreign language (German, French, and Italian are all useful languages to musicians), history, plus electives in science or art. Bachelor of Music candidates usually major in an instrument or voice, or theory, composition, or education.

The conservatory environment is full of talented musicians, and students should keep in mind that musical performance is the total focus of a conservatory. For some students, this total preoccupation with musical concerns may seem too rarefied. A different environment is found in the college or university music deparment.

College and University

The music department of a university must serve the double function of preparing music majors and providing courses for non-music majors. In this environment the musicians are one element in a community with many interests.

The degree offered in many of these departments is a Bachelor of Arts degree with a major in music. Non-music requirements for this degree are sometimes more extensive than for the Bachelor of Music given by the conservatory. In liberal arts colleges, performance or "applied" music majors are outnumbered by students whose major subject is music education.

The advantages of a large music department in a large university are the resources of the active concert life, extensive libraries, and the opportunity to play with many performing groups. Large universities have enough money to attract famous teachers, conductors, and composers. The disadvantages of these departments are large undergraduate classes which make it difficult to get the individual attention a developing musician sometimes needs in ear training, theory, and harmony. Another disadvantage is that the famous teachers who make the department seem attractive to undergraduates often teach only the most advanced graduate students, leaving basic teaching responsibilities to teaching assistants.

Small departments in smaller liberal arts colleges offer the advantages of close individual attention and supervision. The disadvantage is that performance opportunities and resources may be limited.

The life of a performing music major is especially demanding. Keeping up with the required three or four hours or more of daily classwork plus the attending homework, reading and paper writing, the music student must find time to practise not only his or her major instrument or voice, but often a second instrument as well. Many performing groups rehearse at night and 12-hour working days (or even longer) are not at all uncommon.

Students in other fields may take vacations, and when they return, pick up their education from where they left off. Because music students realize that consistent daily practising keeps them growing musically, they use vacations to practise. For many performance majors, required non-music courses are a source of aggravation because they interfere with practising. Making music all day, everyday, is what they want, and if left to their own devices, that is what they would have.

Students planning conservatory or college work in music should know what the entrance requirements are. Usually an audition is required at which the student will be asked to demonstrate skill and musical sensitivity. Sight-reading and a basic knowledge of music theory are usually required. Many schools have quotas of certain instruments. There are, for instance, many good pianists and flutists, so the competition among these instruments is very high. Less frequently played instruments like oboe, bassoon, viola, harp,

or double-bass are often in demand at conservatories and colleges who need these instruments to complete their orchestras.

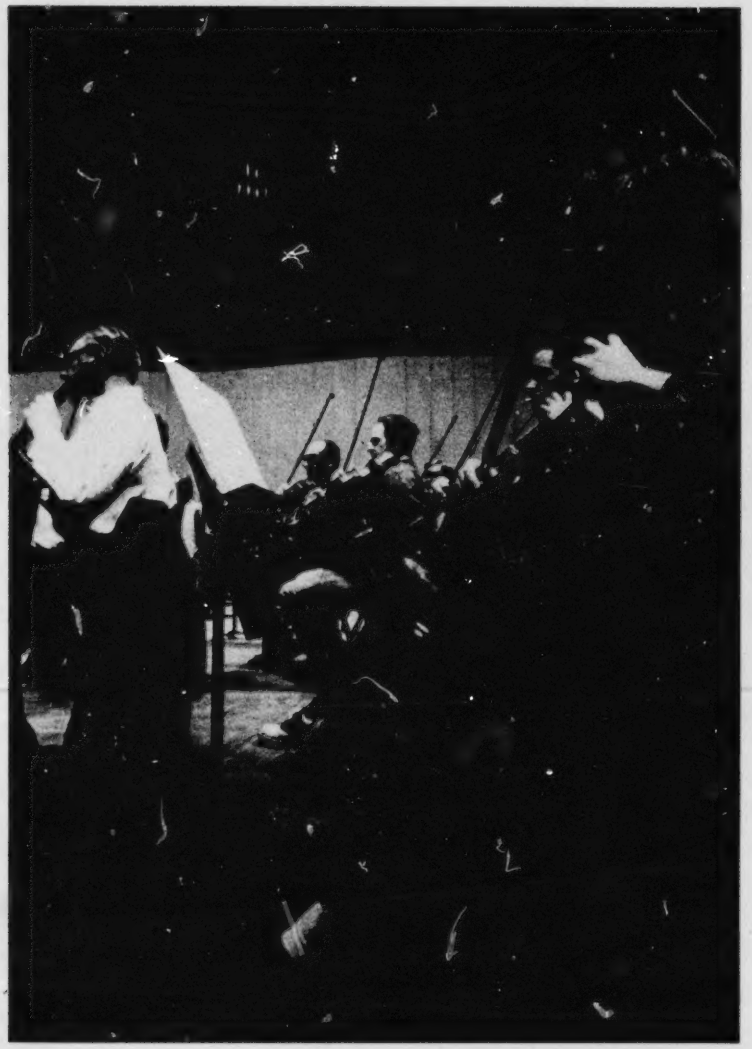
Other Ways to Prepare

In music, it is possible to achieve a high level of skill without ever setting foot in a college music department or a conservatory. Private, independent study with a good teacher is one way. Many musicians who develop the habit of private study in addition to regular school work when they are young, continue private study while in college. While majoring in economics, for example, a pianist may continue to practise and take lessons, thus actually preparing for careers in two areas.

Preparing for performance careers in the field of popular music often calls for imagination and resourcefulness. Many successful performers in the areas of country music, rock and roll, folk music, and jazz, especially vocalists, have been largely self-taught. Quite a few of these performers do not read music, and continue to work by ear, but many add to their musical skills by formal study under a coach or tutor.

In the popular music forms, experience is considered to be the best teacher. Beginning performers often find themselves faced with this dilemma, "How can I get a job without experience, and how can I get experience without a job?" Getting experience may be a matter of working in a coffee house or club for very little money, or providing free entertainment at a local event. Professional musicians often call this period "paying the dues."

Although most education for performing popular music takes place at rehearsals and performances on an informal basis, there are formal programs in independent schools which teach the musical and business skills needed to succeed in the worlds of rock and roll and country music. Those conservatories with departments in jazz consider jazz as an art form which is the equal of classical music, and not to be confused with the popular forms. There is a tendency for styles of music to merge. The arbitrary labels in common use -- classical, jazz, popular, commercial, rock and roll, country and western, gospel, rhythm and blues, etc. -- are becoming less clearly defined. Many conservatory trained "classical" musicians are applying their skills in the service of commercial and popular forms. Popular recording stars are also broadening their musical vocabulary by experimenting with so-called "serious" forms. Some of the barriers which have traditionally divided the "popular" and "classical" musical worlds are being bridged. Musical events, dialogues, and encounters are taking place in conservatories, colleges, and recording studios which never occurred even ten years ago.



WHAT IS IT LIKE TO BE A PERFORMER?

Going out on stage and performing a piece of music in front of an audience is the only way to understand what a performer goes through. Some musicians find that they never play or sing better than they do when performing. Others may feel differently, but all agree that the actual performance is a totally different experience from the rehearsal and the hours of practising. Even seasoned performers get keyed up and nervous before a performance or solo, but experience has taught them how to direct that extra energy into making music and away from self-consciousness. A performer who is thinking about the music and only the music will give the best

performance possible. If the performer is thinking, "How am I doing? Why is that man coughing? Why is it so hot on stage? What's the next song?" these distractions interfere with the performance.

Physically, the nervous performer is an animal in fear, or in a greatly excited condition. Nature is preparing the body to run or fight -- the blood pressure and pulse increase, adrenaline flows, blood moves to the large muscles, and digestion stops temporarily. This is why the hands feel cold, and the stomach feels strange. The voice is in good condition for shouting, not so much for singing. Most musicians need absolute control over the small muscles, not the large ones which should be relaxed. Once this tremendous extra energy can be released in the form of a piece of music performed at a high level, the feeling of satisfaction can be almost complete -- almost and not entirely because professional musicians usually set standards for themselves beyond what they can achieve.

Randy - A Guitarist

Randy is a guitarist. He won't let you call him a "jazz" guitarist or a "rock" guitarist because he does not like the limitations of those labels. Randy has been working as a musician for ten years and studied guitar for 11 years before that. He has a Bachelor of Arts degree in music from Tufts University and studied summers at a college known for its jazz orientation, the Berklee School of Music in Boston, Massachusetts. He is now working with a group called Orchestra Luna, and he also teaches guitar privately. Working in clubs and playing concerts in the Northeast, Randy also makes recordings with the group. Randy belongs to the musicians' union, American Federation of Musicians, and subscribes to Downbeat magazine.

When Randy, as a boy, told his parents that he wanted to be a musician, his parents were not very enthusiastic because they knew that musicians have a difficult time earning a living. Now, however, Randy says that his parents agree that music is no more or less secure than the many other occupations Randy might have chosen.

Guitar lessons and other formal music study have been permanent features of Randy's life. "Can you ever learn it all?" he says. Randy describes himself as being musically taught half by teachers and half by himself. "My teachers taught me how to learn. Now I'm learning even more by teaching others."

Randy is a very busy person; he says he only has two or three days a month to himself. Rehearsing, gigging, teaching, and getting ready for performances and recording sessions take nearly all of his time.

> You can't just take off when you feel like it because there is so much at stake. If I don't practise for one day, it takes me three days to make up what I lose. I have to stay in form like an athlete. Everything I do, every experience I have becomes part of the music -- even going to the beach.

Randy does not own up to having any hobbies. "When music is your whole life, hobbies aren't necessary," he says. But he does enjoy repairing his own sound equipment,

picking up some knowledge of electronics as he needs it.

To handle the business end of Orchestra Luna's development, Randy and his group have a manager. Their manager, who also helps other performers and groups, was instrumental in getting their best opportunity so far -- a recording contract. Randy says:

> We've been very lucky, for every recording contract there are thousands of groups. We've been handed this on a silver platter. Of course, none of us in Orchestra Luna has enough to live on from just the work of the group. We all need other work as well to get by.

Randy gets about 50 percent of his income from performances and about 50 percent from teaching. Although he enjoys teaching, he would like to spend all his time working for performances and making recordings. He could easily be working all the time in bars and clubs, except that the work would not be musically satisfying to him.

> The owners tell you what to play, and the people in a bar only want to hear music they already know. All you can play in a bar is the top 40. Your own original style can get squeezed out. I could work less hard and make more money doing top 40 stuff, but I'd rather do my own music and not make so much money.

The conflict between art and commercialism is not the only kind of conflict that Randy meets as a performing musician. What he calls "ego conflicts" or "difficult people" brings out the human dimension of the business. Rock musicians and jazz musicians and all other artists, to a certain extent, are sensitive, high-energy individuals. The interpersonal pressures that can build up in the heat of a recording session or at a performance can and do erupt. Criticism meant to help an artist can, if taken the wrong way, sound like a personal insult. Often, there just is not enough time for diplomacy. Knowing how to deal with difficult people and how to give and take criticism are as important to Randy's work as knowing how to tune his guitar.

In spite of all these pressures, however, Randy says that the music, when it remains the focus of everything, makes it all worthwhile.

> The music itself sustains... The music is its own reward.

About Auditions

The challenge of making a living as a performer of serious or "classical" music is just as great as the challenge in popular music. The audition becomes a way of life for the recent graduate of a conservatory or college, because it is virtually impossible to get a performing job without an audition.

Audition procedures vary from orchestra to orchestra, but typically most orchestras follow something like the procedure of the Metropolitan Opera Orchestra. In 1974 the position of assistant principal string bass opened up. Several weeks before preliminary auditions, notice of the vacancy was sent to the players' committee, made up of members of the orchestra. Advertisements were placed in two American Federation of Musicians periodicals: New York

Local 802's Allegro and the International Musician. Copies of both advertisements were sent to representatives of minority groups.

The orchestra manager, principal violist John DiJanni, took the names of all candidates who applied and scheduled preliminary auditions. Of the 23 candidates, seven were selected to compete in the finals the following morning. Each candidate played the same material, consisting of difficult passages from such operas as "Tristan," "Rigoletto," "Der Rosenkavalier," and "La Traviata." There were no demands for sight reading and no other surprises -- all the test music had been sent to the candidates several weeks before the audition.

In the hall, the 11 judges were scattered about to discourage discussion among themselves during the audition about the candidates. Each player performed behind a black cloth screen, to make sure that the judges could judge only by sound, not by sight.

Auditions at the Met are generally heard by about a dozen judges, each of whom has one vote. The panel must include conductors who are engaged at the time and the first chair player of the section involved. In addition, all members of the section -- in this case the double basses -- may serve as judges. Voting on the finalists this time were 11 men, among them the Met's principal conductor James Levine.

Auditions have been called "Kangaroo courts," "charades," "inquisitions," and they do have some features in common with a trial by jury. But the fact remains that auditions are the only way to select the best musicians fairly. Any musician will tell you that the pressure of a competitive audition is greater than any performance.

Free-Lance Work

Among musicians who do free-lance work, many of the distinctions between "serious" and "popular" begin to break down. It is not unusual for a conservatory-trained oboist to work together with a rock guitarist who is unable to read music. Free-lance work can range from playing at wedding receptions to playing in the orchestra for a touring ballet company or celebrity. The producer of a traveling show usually contacts the local chapter of the musician's union and negotiates with a contractor. The contractor then holds auditions or simply gathers an orchestra of musicians he or she has worked with in the past.

Success at free-lance musical performance depends on familiarity with a wide variety of styles, sight-reading ability, and often skill at improvisation. The many styles represented in free-lance work make it possible for a versatile bassist or trombonist to play for the ballet one night and for a swing orchestra at a hotel the next.

In recording studios, time is money, a lot of money. Good sight readers can make the process of getting new music on tape very efficient. Film scores, commercials, background music, and backing up recording artists are examples of work available to free-lance studio "side-men." The livelihoods of these musicians often depend on their ability to

play unfamiliar music perfectly the first time they see it. Sometimes studio musicians build a reputation on their powers of improvisation.

Free-lance musicians have little control over their own hours. Although most performances are in the evening, recording studios often function 24 hours a day. Recording artists show a lot of variety in their preferred working hours. As saxophonist Tom Scott has noticed, "Both Joni [Mitchell] and Carole [King] like to start work late in the afternoon and work on into the night. [George] Harrison is outrageous -- he likes to start recording at midnight and just keep going."[1]

Free-lance musicians have very little control over the kinds of music they play. Although they can refuse jobs, they may not be able financially to pass up work they dislike. Studio musicians with the composing instinct may find it frustrating to be fulfilling the will of others who have different musical tastes. Successful musicians learn how to deal with the musical material, style, and tastes of others. So Tom Scott says,

> I'm successful because of the attitude I take with me into the studio. I sublimate my desires, my own taste, and my own feelings. But I need time to thing about what is going on inside my head. I want to spend time composing. For once I want the stimulation to come from within, not without.[2]

[1,2] Newsweek, January 13, 1975

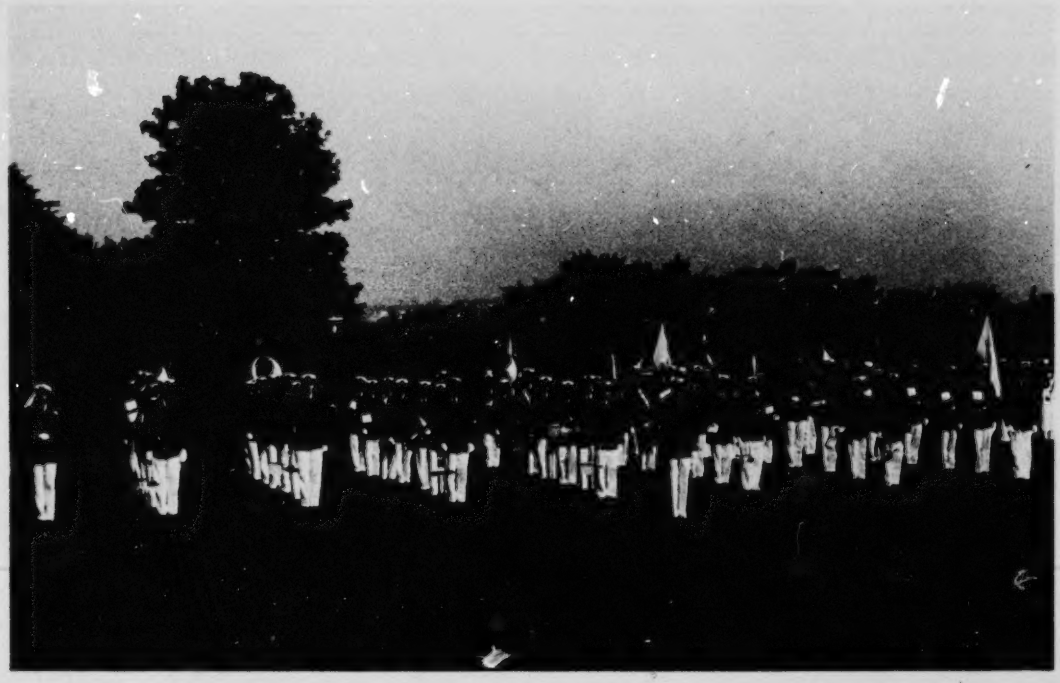
Accompanists

Talented pianists with good sight-reading skill can get work in large cities accompanying vocal or instrumental performers at lessons or recitals. Accompanists are also needed by choruses or choral societies in communities or colleges and universities.

Traditionally, pianists have accompanied dance classes, but as dancers experiment with new forms, other musicians as well have found work with dancers. The increased use of tape recordings, however, threatens some of these jobs.

Church Musicians

Since early in its history, the church has sponsored musical growth and provided musical employment. Today, most churches employ musicians to play the organ and direct the choir. In large city churches, the post of music director can be a full-time salaried position with many responsibilities including conducting, hiring vocalists and instrumentalists, and even composing and arranging special music. Most music made in churches is the responsibility of volunteers or part-time professionals who organize groups of volunteers. An important figure in some churches is the minister of music, who has received special musical and theological training. Although organists have dominated the field of church music, more churches are using the services of other musicians, including jazz and rock musicians, for special occasions and festivals. Paid full-time and part-time musicians are not necesarily members of the church which hires them.



Military Musical Organizations

The four branches of the military forces each maintain musical organizations ranging from small post or ship bands to the large units used in national ceremonies and parades. Military Occupational Specialties (MOS) exist for all instruments used in bands as well as for pianists.

Minimum enlistments begin at two years. Although the emphasis is on military music and precision marching, military bands give concerts involving a wide variety of band music including jazz. The Army, Navy, and Marine Corps share a music school for training bandsmen in Norfolk, Virginia. The Air Force also maintains a special training unit. Enlistees who wish to serve in a band, chorus, or orchestra while in the military must audition when they enlist.

Band members are not exempt from any of the basic training or other routine military duties. After two years of service, however, bandsmen may audition and apply for "pro-pay" which supplements the basic pay check.

Bands are commanded and conducted by trained warrant officers, who usually make military music their career. Officers commanding bands are trained in management, arrangement, conducting, and military ceremonies, at the same training units as the bandsmen themselves.

THERE IS NO EASY ANSWER

The wide range of performing work, the tough competition, the many avenues of training, and the many different requirements of musical artists for money and security make it impossible to find set patterns in music careers. Even after graduation with a music degree, the choices facing the musician are not simple. Free-lance musicians may find work as teachers, dishwashers, court reporters, or just about anything until they become established in music. Stable positions with regular salaries are found with established orchestras and schools. Many symphony players also perform in other capacities and supplement their income through teaching. Free-lance musicians likewise teach, and may perform on a regular, permanent basis at some point in their career. Most of the working musicians are able to bring creativity to the process of finding or making work just as much as to music itself.

There are no easy answers to the complex career problems of a musician. Those who are following successful careers usually had to find their own path.

BUILDING MUSICAL INSTRUMENTS

The music of today needs a large assortment of musical instruments. The people who build musical instruments can work in large factories on assembly lines or in small workshops. Although some instrument builders need musical ability to test the instruments they make, other builders depend on engineering and technical skill much more than on musical ability.

Musical ability is needed by artisans who build instruments by hand in their own workshops. No one would consider buying a boat built by a total landlubber. Who would want to buy a dulcimer from someone who had no idea of how to play one?

Jeremy Seeger builds dulcimers and wooden furniture in a small town in Vermont. Jeremy considers himself a craftsperson in wood because his work in instrument building has grown to include wooden furniture in addition to musical instruments.

After dropping out of high school, Jeremy went to college at age 23 to learn more about crafts and teaching. He earned a Bachelor of Arts degree, but in the skills of his craft, Jeremy is completely self-taught.

The Ideal Instrument Builder

When Jeremy was asked to describe the ideal person to learn his craft, he said that these things would be important:

- Training and Experience

  Hand craft work in elementary and high school, at least three hours weekly

  Seeing traditional craftspersons at their work

- Talents and Abilities

  Ability to work with hands
  Interest in the field of crafts
  Inventiveness
  Involvement in music, playing and listening

- Personality Characteristics

  A lot of self-discipline
  Patience

  Being able to come to grips with an unstructured day (Nobody is there to tell Jeremy what to do next.)

Jeremy points out some differences between instrument building in the country and instrument building in the city. In the city, there are more people who want to own instruments, and the builder is closer to his market. He/she can specialize in instrument building. An instrument builder in the country, however, may not have as many orders for instruments. The country craftsperson may have to make a wider variety of articles to sell. In his rural setting, Jeremy Seeger has to supplement his income by doing odd jobs. Advertising in folk magazines can get Jeremy more orders for dulcimers. Traveling to crafts shows where he can display his work is another way Jeremy can contact potential buyers.

For students considering building musical instruments as an occupation, Jeremy's advice is:

- Try out making instruments part time, not depending on that alone as a source of income.
- Become familiar with traditional crafts. Watch craftspeople at work.
- Get experience first hand.

The Early Music Instrument Building Boom

There are more harpsichord builders working now than at any time since the eighteenth century. Why? In the past few years many musicians have wanted to perform baroque and Renaissance music with authentic instruments. New interest in this early music has created a need for artisans to fashion:

Clavichords
Harpsichords
Virginals
Lutes
Recorders
Krumhorns
Kortholts
Viel'es
Viols
Baroque Violins
Flutes and other instruments.

Learning to build these instruments is a matter of experience gained through apprenticeship and study. Until recently, most baroque instruments had not been built for two hundred years, and the original ways of building them have been lost. Some of the first modern day builders of baroque instruments learned how to build harpsichords by restoring instruments in museum collections. A common way for beginning instrument builders to learn skills is by assembling harpsichord kits which are available from harpsichord builders.

Harpsichords in particular are very expensive because of the high cost of materials and the long time required to build and finish them. Serious study and apprenticeship under the guidance of a master harpsichord builder are required to become an accomplished craftsperson. Many accomplished young harpsichord builders must support themselves with other work until they have built enough harpsichords to establish their reputations.

As musicians become interested in the music and instruments of different periods of history, instrument builders must rediscover the best ways of making the instruments musicians need.

-Aerodynamics Engineer from the Netherlands

-Navy Man from Vermont

-College Dropout from New York

-Psychology Major at University of Virginia

-Anthropology Major at Boston University

-Mannes College of Music Student

-Artist from Greenwich Village

What do these people have in common? They are all building instruments by hand in their own studios in rural New England.

Most of them are self-taught or learned their craft through apprenticeship or working for other builders. But there is more to their work than the sort of technical skill learned from masters. As violin maker Marten Cornelissen says,

> You have the part which is really a refined way of making furniture. But then you have to make something that sounds good. No one, I think, can teach you that.

All of these hand crafters have a working knowledge of the instruments they build, however, only one has serious, formal music training. Now a harpsichord builder, Hendrick Brockman, who trained to be a performer, says,

> I decided that all the scratching and scrounging you had to do to be a performing musician and survive wasn't worth it.[1]

Each of these New England instrument builders has a list of customers waiting for instruments to be built. Business in banjos is brisk enough for Kathy Spencer to say, "We're selling all we can make. And if we could make more we could sell more."[2]

Although they have different attitudes about the instruments they build, all of them seem to place great value in workmanship. David Moore, a pipe organ builder in Vermont says,

> No two organs are the same. It's not as if I'm making refrigerators or something like that.

"I'm just fed up with sterile 'furniture instruments' and with the designs of current culture,"[3] says Mark Surgies. Showing a preference for the old ways of doing things, these and other hand crafters are rejecting the mass production, assembly-line world for the independence of small workshops and studios .... and surviving.

1,2,3 New England, Boston Sunday Globe, January 18, 1976.

Throughout history, technical advances have changed the ways in which music is made, printed, and recorded. The eighteenth century craftsman and inventor increased the variety of musical sounds by experimenting in his own workshop. Today, the twentieth century engineer or inventor does the same.

Engineering changes and new designs have led to new materials and new methods of constructing musical instruments. For example, compare the flute of the eighteenth century (a wooden tube with a conical bore and holes simply covered by the fingers) with the modern-day flute. The violin of today uses steel instead of gut strings and uses an improved bow and chin-rest. None of these items was part of the original design. Plastic has almost completely replaced calfskin for drum heads. Even brass is giving way to fiberglass in Sousaphones for marching bands. These and many other changes are the work of industrial designers, engineers, instrument builders, and independent thinkers.

Today, electronic engineers are developing and perfecting electronic musical instruments such as the synthesizer. Conservatories are adding courses in electronic music. Independent electronic music workshops are being set up in many cities. Public school systems are finding synthesizers useful not only in music classes, but also in science and media classes. Soon public school music teachers will need a working knowledge of the synthesizer in addition to the many skills they now have.

Electronic music is what might be called an emerging occupational field. Electronic music is new enough so that no one yet knows all the ways it can be made or used. The world of the synthesizer is changing almost daily. Until very recently, synthesizers could sound only one note at a time. Now some synthesizers can sound many notes at once. The constant improvement of these new musical instruments is the work of audio engineers, electrical engineers, and acoustic engineers. Musicians who experiment with electronics have also suggested and made improvements.

In the near future, electronic music will need:

- Engineers, inventors, and industrial designers to develop new models of synthesizers and new electronic instruments
- Technicians to assemble and test the instruments
- Business people and sales representatives to bring synthesizers to more people
- Teachers to train musicians in the use of new electronic sounds and equipment
- Composers to create with the new electronic sounds new music for television, radio, popular, and commercial music, and for their own art.

Technical Developments in Music

Music History Periods	Renaissance 1500	1600	Baroque 1700	Classical 1800	Romantic 1900	M
Developments in Instruments	Organ Viol Recorder Lute	Violin	Harpsichord	Piano	Mechanical advances for wind and brass	B i
Developments in Printing	Moveable type and engraving			Lithography		P P
Developments in Recording			Musical Clockwork (Music Boxes)	Player Piano	Phonograph Tape Recording	St Qu

Technical Developments in Music

ssance 1600	Baroque 1700	Classical 1800	Romantic 1900	Modern 2000
Violin er	Harpsichord	Piano	Mechanical advances for wind and brass	Electric instruments Synthesizer
le type graving		Lithography		Photo processes
	Musical Clockwork (Music Boxes)	Player Piano	Phonograph Tape Recording	Stereophonic Quadraphonic

A Post on the Frontier

On the second floor of an old building in Boston's Back Bay section there are several rooms full of synthesizers, mixers, sequencers, tape recorders, speakers, reels of tape, posters, pianos, wastebaskets, electronic gadgets and patchcords, amplifiers, chairs and tables piled high with music and magazines, and ash trays. The establishment is known as the Boston School of Electronic Music. The BSEM is an independent collection of electronic musicians who have equipped an electronic music studio to teach others, and for their own use as well.

The musicians at BSEM see their school as a trading post on the frontier. "Where we are now, 20 years ago there was only wilderness," writes their chief and founder Jim Michmerhuizen.

Jim discovered synthesizers at age 28 or 30, and has lectured about them to anyone who will listen, including several colleges and music departments. He was also responsible for writing the manual for the ARP 2600 synthesizer. When not lecturing, writing, and teaching, he likes to realize Bach's compositions on synthesizers.

The school came into being in the early 1970's. Only a short time ago the craft of electronic music had no teachers, schools, or textbooks. People were fumbling around in a wilderness with no maps or roads. "We don't give guided tours from a nice, safe bus -- we give survival training," claims their brochure. The courses are disciplined, thorough, and intensive. Lab work is emphasized.

A prize-winning graduate in composition from Boston University, John Duesenberry does much of the teaching at the Boston School of Electronic Music. "As more colleges and schools install electronic music equipment there should be a demand for teachers who know how to use it," he says. John finds his work at BSEM satisfying, although the teaching frequently takes time away from his own composing. "Our students get so much studio time that I can only use the place on weekends and holidays."

Economically, the BSEM lives from hand to mouth. John D. says "From time to time we all have to take 'survival wages' -- whatever the school can afford to pay."

For the benefit of teachers and students, BSEM also acts as a depot for electronic music supplies and equipment. Pioneers have established this outpost in Boston where the survival skills, equipment, and guide services can be obtained by those seeking to explore the terra incognita of electronic music.

It would be nice if there were a hundred other schools like us; if the electronic music departments in colleges and graduate schools could admit anybody who wanted to use their equipment, for any reason; if electronic music courses were available in every public school in the country. But that's not the way it is.

So states the BSEM's catalogue. But with continued interest in electronic music, perhaps the day will come when there will be a hundred schools like BSEM.

Piano Technology

One of the most popular instruments played today is also one of the most complicated. Each of the ten million or so pianos in this country has 6000 to 8000 parts. Regulating the action, voicing the hammers, and tuning the piano are some of the tasks done by piano technicians. For years these workers have been called "piano tuners," but since they do much more than tune pianos, the term "technician" or "tuner-technician" is more accurate.

After two or three years in an approved course in piano technology, the beginning piano technician needs one or two years experience as an apprentice in a piano rebuilding shop or factory to master the art of tuning and repairing pianos. In the past few years, many schools teaching courses in piano technology have closed because of a lack of interested students.

There are schools that claim to be able to teach piano tuning in three months, or even less. The Piano Technicians! Guild, a professional association, does not recommend these "90-day wonder" schools. A list of Guild endorsed schools can be obtained by writing:

Piano Technicians Guild
P.O. Box 1813
Seattle, Washington 98111

A piano technician should have:

- Patience
- Normal hearing
- Theoretical knowledge of piano structure and acoustics
- Practice and experience
- Patience
- Mental ability
- Patience
- Finger dexterity
- More patience (6,000 to 8,000 parts in a piano).

A piano tuner-technician who is self-employed can earn a moderate and stable income. Using electronic tuning aids (shunned by some tuners) a tuner-technician can tune three or four pianos in a day. A stable income is insured by reliability and thoroughness. A customer satisfied with a tuning in the fall will be likely to call the same piano tuner in the spring. Such a satisfied customer can provide years of work, as he/she recommends a tuner to friends and fellow musicians.

Some of the best steady customers of a piano tuner can be schools, conservatories, or piano sales studios. In return for a steady monthly salary, a piano tuner-technician could have the responsibility for the upkeep of all the pianos in a public school system. (In a large city that could mean hundreds of pianos.)

Piano rebuilding is a common sideline for tuner-technicians. They may rebuild customers' pianos, or they may buy, rebuild, and sell pianos on speculation, as a business venture. Rebuilding a piano takes several weeks to do properly.

4. ARTS MANAGEMENT

The trouble with artists is that they will never admit they are what they are. A dance accompanist, when asked what his job should be called, said "psychic energizer." Making general statements about dance accompanists is a lot easier than making general statements about "psychic energizers." The problem comes from the way the individual artists see themselves. They resist classification as if it were bubonic plague. Each one says, "I am me. I express myself this way, by making these sounds (or movements, or using this time, space, etc.)"

This resistance to convenient labeling of occupations is nowhere more intense than in the field of arts management. It may be convenient for us to lump together all the promoters, concert managers, symphony managers, public relations people, producers, agents, policy makers, program and project developers into one category and call it arts management, but the individuals in the field would have nothing to do with it. Many of them have created their own jobs, titles, positions, and sources of income. Some of them are doing jobs that never existed before, and some of them are holding positions generations old.

WHO ARE ARTS MANAGERS AND WHAT DO THEY DO?

Arts managers could be public relations directors of music schools, or museum directors, managers of symphony orchestras, or rock groups, managers of concert series or concert halls, or talent agents, or brokers. Arts managers could be government employees working on a special council or in a special office, like a state council on the arts, or an office of cultural affairs.

Arts managers have the task of arranging for an artist and the public to come together, communicate, and exchange. One arts manager describes herself as a "disseminator and coordinator of people and events, often in a diplomatic way." The following story of one concert manager will give you an idea of what some arts managers do.

Marilyn taught flute and played occasional free-lance jobs around the metropolitan area, but her heart was never in it. When she was in college she had been manager and librarian of the college orchestra. During the summers she helped to run a music festival near a country resort. That was the work she liked, not teaching, not performing, and from her summer experiences she had seen how it could be done.

She began her career in management by working for a well-known concert series. At first she was a secretary, but eventually she was making more decisions and policies. Finally, because she thought she had better ways of doing things, and because there was no opportunity for advancement, Marilyn left the concert series to start her own agency.

At first, it was such a small organization that she did everything by herself. She had only a few pianists, singers, and a chamber music group to handle. Marilyn was able to find engagements for them, and arranged some tours for one of the pianists. After each successful concert, the referrals came: other groups had seen the results of her good management, and wanted her to handle their engagements. Marilyn's agency was growing large enough that she would soon have to hire someone to help.

Now, what is it like for Marilyn? Busy, very busy. She hardly ever stops working. Even at parties, she is making the contacts so useful in her work, and she is always talking to someone on the phone. If you were in her office while she was on the phone, this is what you might hear:

Yes, is this Mr. Alien? This is Marilyn Malone, Mr. Allen. I'm delighted that the Onyx Chamber Players can use your concert hall on their tour. Now, the concert is on the 16th and they are planning to arrive on the afternoon before the concert... No, that won't be necessary, they usually rent a car at the airport. No, thanks, they are staying at the Regal Hotel. Can they rehearse that afternoon? From 4 to 7, good! Are there music stands or should they bring their own? How about the local papers? You gave them the press releases I sent you? Well, please do that right away! They won't do us any good if we sit on them. I like plenty of advance publicity on these things.

Mr. Allen, I'm about to send the programs to the printers. Is there any way we can list the local sponsors? After all, they do contribute a lot of money...Well...yes, I can wait one more day, but please, call me in the morning, so I can take care of it.

How are the ticket sales going? Well, push the subscriptions so we know we can meet our costs on this. Oh, one other thing! Myron was very... yes, he's the pianist for the group, he was quite disappointed that the piano wasn't tuned last time ... Can you see to that? Good. And can we turn off that noisy air conditioner during the concert? Well, if we turn it on again at intermission? OK, then I guess we'll have to live with it. Let's hope for a cool night.

A radio station wants to record the concert? No, they can't; tell them no, not under any circumstances! The group has an exclusive recording contract. Tell them to buy the record. No, why don't you give them that promotional copy of the record? Local radio exposure would help the ticket sales. Well, if there's anything else, we'll talk about it tomorrow when you call me with that list of sponsors... Sure, well, thank you Mr. Allen, goodbye.

(Marilyn hangs up and pushes buttons for another call.)

Yes, George, good... George, if I bring you the Onyx Chamber program tomorrow, can you print it by Friday? Great! I'll have it in tomorrow. Oh, George, are the posters ready? I'll pick them up tomorrow. Thanks.

(Hangs up, makes another call.)

Yes, this is Marilyn Malone, I'd like to check on airline reservations I made for four people traveling on a concert tour...

As you can see, Marilyn's work is a constant stream of details, and keeping them all straight is not easy. A wrong date or time or place could bring two events together in the same place in the same time. Suppose you had paid to see a basketball game and it turned out to be a ballet performance? You might have Marilyn or someone like her to blame.

Now you can answer the question, "What is an Arts Manager's job?" There are about as many answers as there are arts managers, but here are some suggestions:

- To disseminate and coordinate people and events
- To bring together artist and public
- To promote the awareness of the arts as a positive part of life.

Arts Managers are Made, Not Born
Arts Managers are Born, Not Made

Which is true? Neither, of course. What is true is that arts managers make themselves.

While there are a few advanced college degrees in arts administration and management, and a few summer institutes and seminars, an arts manager must be substantially self-taught. When asked for advice for aspiring arts administrators, a concert manager said, "Get practical experience as soon as possible." The skills required are not learned in a classroom or from books. There are two ways to learn arts management: closely observing an arts manager at work, and doing the work yourself.

WHAT KIND OF PERSON IS AN ARTS MANAGER?

It takes a person with a first-hand knowledge of the arts. Many performing arts managers were once performers themselves, and they have a special sympathy in the way they support the performers on stage. A knowledge of the art you are dealing with, be it dance, music, visual art, theater, or whatever, will help you to make the right kind of arrangements, to prevent problems, and to discuss arrangements with the artists intelligently.

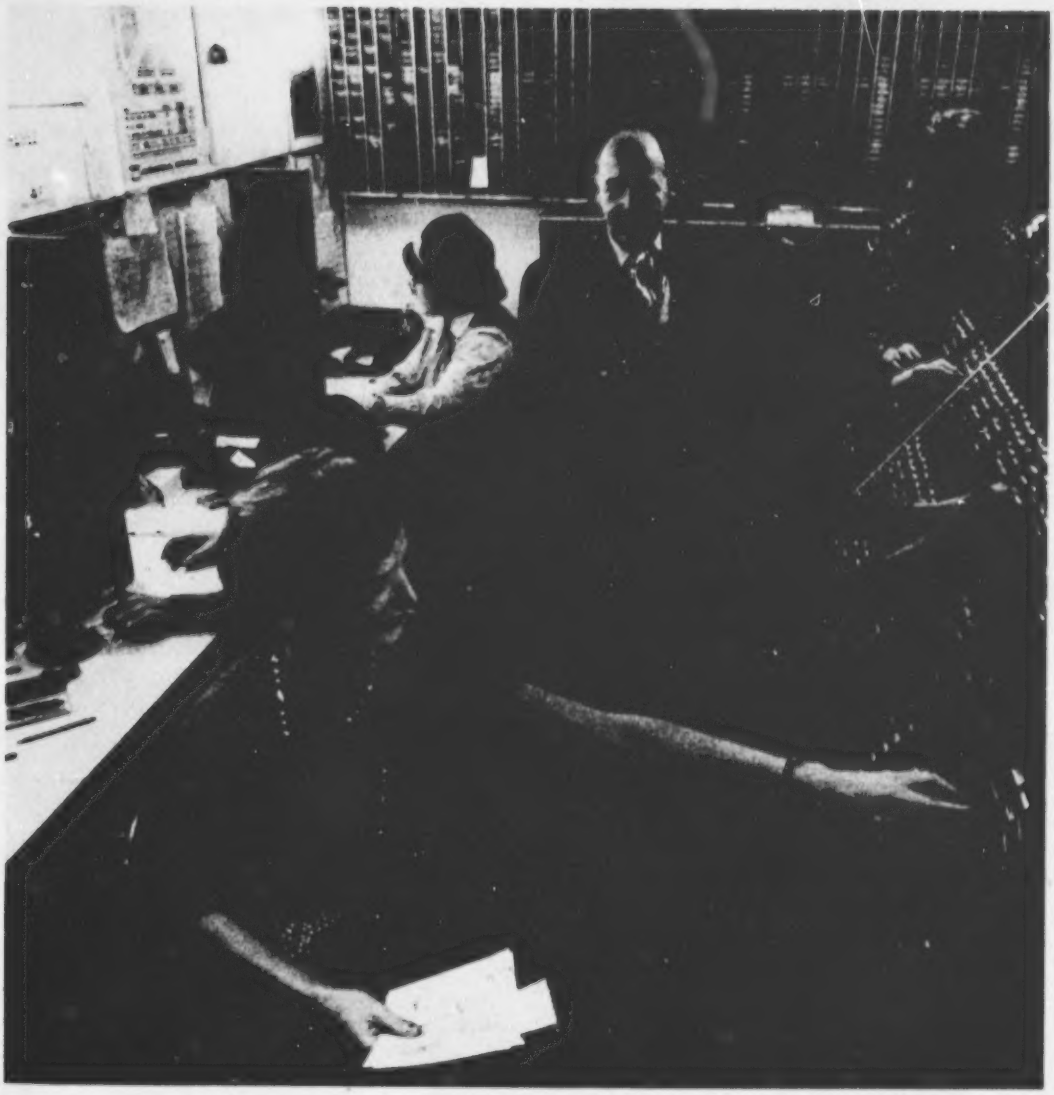
A command of English is essential, and not just for written correspondence. Many times important decisions will require the ability to find the right words on the spot. Command of language, diplomacy, courtesy, an element of persuasion, all add up to what might be called "presence," a personal quality essential to people who work with people.

Arts managers must make decisions, exercising judgement to solve problems. Sounds good, doesn't it? Sitting in an office all day, making decisions. But, it is not like that at all. An arts manager must go find problems to solve, must develop solutions, convince people that the problem is worth solving, and then convince someone to pay for the solution. Now, that is initiative.

Would you think that loading and driving a truck would be something an arts manager might have to do? How about buying and arranging flowers? How about library research about sixteenth century painters -- is that part of an art manager's job? Would you think that dealing with gate crashers and counterfeit ticket holders would be part of the job of an arts manager? Or helping to determine the price of a concert ticket? Or deciding who is included in a festival or exhibition? All of these things could be part of the responsibilities of an arts manager. He or she should be willing, say, to clean up a concert hall after a concert at which rowdy fans expressed themselves through littering. An arts manager may have to be as good with a vacuum cleaner or with a typewriter as he or she is on the telephone.

An arts manager needs to be an extrovert. An arts manager has to be mobile; has to get around easily; has to be able to think on the run. An arts manager has to be adaptable to radical changes, must be patient and aggressive.

He or she must have a broad enough outlook on life to admit that there may be many solutions to the same problem, and not just his or her own. But, perhaps the single most valuable trait needed in arts management is a sense of humor, and a sense of humor that allows laughing at yourself and your own failures. A sense of humor can provide necessary resiliance after disaster. An arts manager must get over losses quickly, begin again, and learn from mistakes.



MONEY

In all the arts there is a certain amount of risk involved where money is concerned. This will be true as long as people in general consider the arts of secondary importance. Creating situations where the artist and public can come together for an exchange is part of the arts manager's job. In very general terms, the arts manager provides the opportunity for the exchange of the work of the artist for the money of the public. Since both the public and the artist benefit from this arrangement, the arts manager is

paid by each for arranging the exchange. What is exchanged could be a painting, a sculpture, a performance of a dance, or a musical work, or a play, or a book. The exchange could take the form of an educational experience, like a gallery talk, a youth concert, or even music lessons or a dance class.

There are four general ways in which an arts manager can obtain money for the service he or she provides: salary, retainer fee, commission, and grant.

Salary: Arts managers who work with established institutions like colleges, symphony orchestras, museums, galleries, publishing houses, conservatories, art schools, government art councils, and so on are usually paid by annual salaries.

Retainer Fees: The retainer fee is usually charged by a talent agent, booking agent, or concert manager. The manager is approached by an artist or group of artists (or performers) with a certain project in mind. The manager estimates how much it will cost to do the project, and an amount is agreed upon. If the agreed retainer fee is $500, then the manager is paid $500 to complete the project regardless of whether it takes him six days or six months.

Commission: An arts manager's commission is often in the form of a percentage of the action. Talent brokers, concert managers, producers, and people like them who arrange performance engagements can sometimes claim a percentage (15 or 20 percent) of the income. A gallery director who sells a work of fine art such as a painting or sculpture may take as much as 50 percent of the selling price. The size of an income from commissions is directly related to the success the arts manager has in getting engagements or in selling work.

Grants: Almost every level of government has an agency or council responsible for giving money in support of the arts. Also important sources of money for arts projects are large private foundations and corporations.

These councils and foundations will announce that grants are available for artists to do certain kinds of projects. Many artists and arts managers watch for these announcements and design projects that the foundations and councils are likely to support. The project designs are usually written up in the form of proposals. The agencies look at many proposals and give money to ones they feel represent worthy projects. Painting murals on the sides of large buildings, giving folk dance performances in neighborhood parks, directing neighborhood theater groups, and many other projects like these are often supported by arts councils, foundations, and corporations. Arts managers make it their business to design projects for artists, to write proposals, and to seek financial support for their projects, the performers or artists, and themselves.

What does the future hold for arts management?

Arts management has always been a rather risky business, and it will continue to be. Even managers within established institutions are concerned about higher costs driving opportunities away. Disbanding orchestras, folding theater groups, dissolving opera companies, and failing art galleries become more numerous in economically depressed times. The greatest challenge to arts managers is to find new ways of obtaining support for artists and their work in the face of rising costs and inflated markets.

On the other hand, there should continue to be more and more leisure time in our society. Programs need to be developed to include avocational and amateur involvement in the arts without threatening the livelihoods of professional artists. Arts managers will be needed to develop these programs.

Financial support by the government of arts programs has increased recently, although continued support depends on legislation. Arts managers are needed to work on government commissions, councils, and agencies for the arts, as well as to lobby in the legislatures for laws helpful to all kinds of artists.

School systems generally are placing more emphasis on arts programs now than in the past. Qualified managers are needed to help school and community programs grow.

Arts managers must constantly be aware of what is new in order to provide artists with new opportunities to work. Consider for yourself how an arts manager might help artists working in these areas:

- Performing ancient music on authentic replicas of ancient instruments
- Street theater
- Computer art
- Crafts
- Video synthesized images
- Television theater
- Electronic music
- Modern dance
- Creation of three-dimensional images with laser beams.

These areas are still largely unexplored. Audiences need to be developed for new forms of art, and arts managers must rise to the task. Our attitudes are changing so that advanced technologies which formerly might be used by military, industrial, or commercial interests now might just as easily find artistic expression. The laser is a good example. It can send messages to the moon and back, and burn through metal. But the laser beam could be used by a sculptor as well as an engineer. As technology is applied by artists to new art forms, arts managers must help develop a new audience and a new market for the artist and artwork.

Hey Kids! You Wanna Buy Goo Eats, Real Expensive?

JEFFERSON STARSHIP BAND ON U.S. TOURS

ucker Band Jets o a Career High

By GERRY WOOD

ILLE—Leaping onto Hot Country LPs chart a star and onto the Top chart at 82 with a star in

Arrow Au Chain Fold

NEW YORK—The financially-

AFM Prexy Rouses Convention, By Clouting Critics In Court; Also Raps Coast Local Stance

BILL COSFORD

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5. THE MUSIC BUSINESS

THE MUSIC INDUSTRY

For some people music is big business -- the music industry. These are the people who bring the work of the musician to the market place to make a profit.

The relationships among people in the music business are very complicated -- indeed so complicated that many lawyers earn their livelihood arranging agreements, writing contracts, and settling disputes among musical artists, publishers, recording companies, film companies, agents, etc.

The whole picture is blurred even more by the fact that recording companies are often owned and operated by movie companies who might also own and operate music publishing companies. Also, many famous composers own their own publishing companies. Broadcasters may have interests in recording companies and music publishing houses. Famous recording stars may even own their own record companies and publishing houses. There are more than enough combinations to boggle the mind.

Business deals involving copyrights, recording licenses, and royalties are so involved that large clearing house organizations have developed solely out of the need to keep things straight. These organizations collect royalties and performance fees from radio stations and in turn make payments to the copyright owners.

There are two main things to keep in mind about the music industry: interdependence and speculation.

Interdependence: No one aspect of the music business can survive without the others. Artists and composers depend on publishing and recording and vice versa. Each provides the other what it needs. The artist provides a service to the recording company which in turn provides the artist with advertising and public exposure. A record doesn't sell well unless the artist is famous, but the artist can't become famous unless the record sells well. A record that is attractively packaged, well promoted, and played over the radio stations owes its success as much to the record company as to the artist on the record.

Speculation: This is the business risk factor. In music, just as in fashion, in popular literature, in movies, and in television, the consuming public has the ultimate power. Especially in popular music, the successful business operator must second-guess the public taste. A record producer must be able to tell the difference between a momentary fad and a long-term trend in order to make wise decisions. Record and publishing companies must have the financial resources to underwrite the risks of recording and publishing, which are far too costly for most musical artists.

Music Business Occupations

A partial list of the kinds of occupations in the music business (arranged by the areas they are concerned with) includes:

- Publishing
  - Publishers
  - Editors
  - Arrangers - Copyists
  - Composers and Lyricists
  - Autographers
  - Graphic Artists
  - Wholesale Distributors
  - Retailers
  - Copyright Experts

  (Most music printing is sent out by publishers to independent printing companies who do general offset printing.)
- Recording
  - Producers
  - Artist and Repertoire Persons
  - Recording Artists
  - Arrangers
  - "Side-Men" - Studio Musicians
  - Recording Engineers
  - Mixers
  - Graphic Artists
  - Promoters
- Broadcasting
  - Broadcast Directors
  - Programmers
  - Announcers and Disc Jockeys
  - Record Librarians
- Concert Production
  - Managers
  - Agents
  - Arts Managers

Other areas of the music business include: motivational music (like Muzak or 3M), and production of musical commercials.

The music industry depends on several institutions which help it function efficiently and legally:

- Library of Congress Copyright Service
- Performing Rights Societies (ASCAP and BMI)
- Mechanical Licensing Agencies (Harry Fox Office)
- Musicians' and Performers' Unions (AF of M, AGMA, AFTRA, AEA, etc.)

These institutions are of such great importance to the music industry that hardly any part of it can function without them.

Copyright Service of the Library of Congress

The copyright law: as soon as a song is composed it is protected by "common law copyright." It is illegal for anyone to print copies or make recordings except with permission of the author or composer. The copyright is like a piece of property which can be assigned to someone by a written document, or bequeathed in a will.

Copyright literally means the "right to copy." The law gives the copyright holder the exclusive rights to:

- Print and publish copies
- Perform the work in public for profit
- Make sound recordings of the work
- Make other versions or arrangements of the work.

When a music publishing company wishes to publish a musical work, it must obtain the copyright. After negotiating an agreement or contract with the composer or writer, the publisher registers the work by filing a form with the Library of Congress Copyright Service. When the Library receives a copy of the best printed edition, a certain form, (Form E for musical work), and a fee, it sends the publisher a certificate proving ownership of the copyright. This service provided by the Library of Congress gives the entire music industry one centralized source of copyright information.

A work is protected under copyright for an initial period of 28 years. After that first term, the copyright can be renewed for a second 28 year term. After both terms have expired, the work is no longer under copyright and is said to be in the "public domain." Such a work can be freely performed, recorded, arranged, and printed.

Copyright experts and lawyers work for publishing firms, composers, recording companies, performing rights organizations, film and many other companies researching copyrights, drawing up contracts, and even bringing court action against people.

The copyright law is extremely complicated and many changes are being considered. The copyright service of the Library of Congress will provide information on request.

Performing Rights Societies

There are two principal performing rights societies: ASCAP (American Society of Composers, Authors, and Publishers), and BMI (Broadcast Music, Incorporated). These agencies act as clearing houses for the collection and payment of performance fees, one of the largest sources of musical income.

Performance fees are payments made to the copyright holder for the right to perform music for profit. Night clubs, large hotels, television, radio, or live concerts are the kinds of commercial users of music who must pay these performance fees. Without performing rights societies like ASCAP and BMI to collect and distribute these fees, each performance would have to be individually contracted. The resulting delays and the chaos would seem minor next to the preposterous amount of paper and accounting work that would have to be done.

The next time you hear a song played on the radio, remember that the station has to pay a percentage of its receipts to a performing rights society for the right to play that song on the air, and that the performing rights society pays the copyright holder.

Most performance fees are paid for the use of music for profit. In the case of musical shows, however, a royalty (a performance fee) must be paid to the copyright holder regardless of whether the show is put on for profit or not.

A Mechanical Licensing Agency

If a recording company wishes to make a recording of a copyrighted composition, it must get permission from the owner of the copyright. Permission is given through an agency like the Harry Fox Agency in the form of a "mechanical license" which authorizes the company to make recordings of the composition and requires it to pay so much per record to the copyright holder as royalty. The Harry Fox Agency supervises the collection and payment of these fees in a similar manner to ASCAP and BMI. The Harry Fox Agency also provides researching of foreign copyrights for recording and publishing companies.

The next time you buy a record, remember that the price includes a few pennies paid through the Harry Fox Agency to the copyright holders of the songs on the record.

Unions

Like their counterparts in other industries, workers in music have sought the strength and protection of unions. The following list of important unions indicates the kinds of musical workers who belong to each:

- Actor's Equity Association ("Equity") - actors and performers in musical comedy and light opera
- American Federation of Musicians (AF of M) - most instrumental musicians
- American Federation of Television and Radio Artists (AFTRA) - singers who make phonograph recordings
- American Guild of Musical Artists (AGMA) - solo concert artists and singers in opera
- Associated Actors and Artistes of America, AFL-CIO - variety artists and other performers, and also serves as a coordinating union for several others.

Through collective bargaining, unions have won many improvements for the workers they represent. Most importantly they have set standards for contracts which are agreements between employers and employees. They have also set the minimum pay rate for musicians, what the trade calls "union scale" (currently $100 for a three-hour non-symphonic recording session for AF of M members).

THE COPYRIGHT LAW AND THE MUSIC BUSINESS

Rights of Copyright Owners →	Music Business →	Products for Consumers →	Paym Copyri
To print and publish copies of the work	Publishing	Sheet Music	Royalt to com
To make arrangements of the work	Publishing and recording	Arrangements and records	Mechan fees a
To perform the work in public for profit	Concert Management Broadcasting	Live performances Entertainment Television and radio broadcasts	Perfor collec BMI, o forman societ
To make sound recordings of the work	Recording Motion pictures Background music	Records and tapes Film soundtracks Background music in restaurants, stores, airports, etc.	Mechan fees c paid b agency Harry

This chart shows how each right guaranteed a copyright owner under the law result music business, a musical product, and money paid to the owners of the copyright. this chart you can see how important the copyright law and service is; you can al how important performing rights and mechanical rights agencies are in collecting distributing fees for the copyright holders.

HE COPYRIGHT LAW AND THE MUSIC BUSINESS

usic Business →	Products for Consumers →	Payments to Copyright Owners
ublishing	Sheet Music	Royalties on sales to composer
ublishing and ecording	Arrangements and records	Mechanical license fees and royalties
oncert Management roadcasting	Live performances Entertainment Television and radio broadcasts	Performance fees collected by ASCAP, BMI, or other performance right society
ecording otion pictures ackground music	Records and tapes Film soundtracks Background music in restaurants, stores, airports, etc.	Mechanical license fees collected and paid by licensing agency such as the Harry Fox Agency

right guaranteed a copyright owner under the law results in a product, and money paid to the owners of the copyright. From important the copyright law and service is; you can also see ights and mechanical rights agencies are in collecting and copyright holders.

Unions are active in lobbying for legislative change beneficial to musicians. The AF of M, for one, is seeking changes in the copyright law, so that performing artists would share in royalties received by publishers and composers. Musicians' unions are also concerned with tax reform and competition by foreign musicians, especially in the recording industry. It is characteristic of all artists, not just musicians, to work at their craft or art regardless of whether or not it pays well, just because they love doing it. There are, however, plenty of people around who are willing to exploit for their own profit the musician's love of music. It is to protect musicians from this exploitation that the unions were formed.

FROM THE COMPOSER TO THE PUBLIC

There are four ways that a new song or musical work moves from the composer to the public:

- Publishing
- Recording
- Broadcasting
- Live performance.

At several steps along the way, these separate ways are related or connected in some manner, usually by a business agreement.

As a member of the music-listening public you must be aware of the ways you hear new songs. The most likely source of new music is the radio or possibly television; next comes recordings which you buy; then live concerts that you attend, and, finally, sheet music that you buy and learn to play or sing. The same song can (and usually) does move through all of these routes.

Recording

Recording companies vary in size and prestige from small outfits made up of a handful of people to large conglomerates with thousands of employees. There have been examples of amazing growth such as the Motown Company. In Detroit, in 1957, ex-assembly-line worker Berry Gordy borrowed $800 to start what is now one of the most powerful companies in the popular music industry. However, for every success story like that of Motown, there are hundreds of failures: record companies cannot survive very long without a hit.

The jobs listed on page 38 are usually found in moderately successful record companies. The same work is done in all record companies, but in smaller companies the same person may have several responsibilities. The same person could produce, promote, and advertise, or one person could be both engineer and mixer in a smaller company.

Producer

It is the producer's job to produce the record. He must arrange for studio time, make sure people are there at the time required, make sure they get paid on time, and be a general supervisor during and between recording sessions. He may negotiate contracts, clear mechanical licenses, check copyrights, and find ways to raise money.

A producer usually has had experience managing time, equipment, and people. In order to be effective, a producer should understand the needs of musicians as well as the ways of the music business. A record producer needs personal contacts and sources of information among broadcasters, concert managers, publishers, musicians, and promoters. He/she must know about the latest recording techniques and the latest equipment.

Lately, the record industry has seen the growth of the independent record producer. "Independent" refers to the fact that the producer is not on salary at a recording company. An independent producer may use his own time, money, and expertise to produce a master record which is then sold to a major record company for commercial production. This type of free-lance producer is free to deal with several recording companies. By providing record companies with a ready made product, the independent producer saves the companies the trouble and expense of all but the final stages of manufacturing and distribution.

Artist and Repertoire Person

Most large record companies employ artist and repertoire persons or as the trade calls them, "A & R men." Their job is to decide which recording artist should record what music. The "A & R man" must listen to all of the demonstration tapes, must audition new talent, look at the manuscripts and professional copies of new songs and decide which ones are going to be worth the company's time and money. The A & R man is responsible for the company sound, (the particular kind of music the company records), but his concerns are usually public taste and marketability. An artist and repertoire person must know what the public will buy not just today but six months or a year in the future.

It is the artist and repertoire person's job to make the connection between promising material and promising artists and to interest producers in new sounds and talent.

In a record company's office building, the A & R person's office is easy to find. It is the one surrounded by the hopeful recording stars, composers, and groups of tomorrow, along with their managers, agents, and promoters. The artist and repertoire person's job is to discover new talent, but much of his/her time is spent insulating the company from the not-so-talented.

Recording Artists

Nowhere else in the music industry is the risk factor bigger than among recording artists. "Hit or miss," "make or break," "here today, gone tomorrow," "easy come, easy go," and "many are called, few are chosen," are expressions often heard from recording artists.

Describing all the different ways of becoming a recording artist would fill the pages of a large book. Basically, becoming a recording artist is a matter of arranging for exposure to record producers or artist and repertoire persons. Serious formal training in music seems to have little to do with success, since many successful recording artists are musically illiterate, especially rock and roll and country and western stars. Their inability to read or write music is no handicap in a business that depends so heavily on image creation and advertising. Many songs today are not actually written down until after they are recorded, when a trained musician will be hired for the task.

One device that is indispensable to a recording artist in furthering a career is the demonstration recording, or "demo record." Many sounds on today's records can only be produced in a recording studio on advanced electronic equipment. It is sometimes impossible to demonstrate live to an artist and repertoire person or producer that a sound or song is marketable -- that it will sell. Furthermore, many producers and A & R persons cannot read music themselves. An artist who can show a professionally finished product has a big advantage over one who cannot. A demonstration record is very expensive to produce and can be a risky investment of a great deal of money, but it is a necessary tool for the advancement of a recording artist's career.

Arrangers

The arranger's job is to make a musical arrangement of a tune to be recorded and to conduct the musicians at the recording session. The arranger's job is sometimes done by one of the musicians playing the session. An arranger must be a thoroughly trained musician, especially in orchestration and conducting. The creativity of the arranger contributes greatly to the success of a song. The arranger may simply change keys, or may make an elaborate orchestration. Some arrangers may also work for publishers, preparing tunes in various forms for printing.

Few arrangers work on a regular salary basis, although some are permanently on call by recording companies; most others work freelance, combining arranging with other musical jobs in their careers.

Studio Musicians - "Side-Men"

Studio "side-men" are the workhorses of the recording business. They are usually union members (AF of M) on call who may have other performing jobs. They come into a recording session to "back" a recording artist. Today's arrangers are making use of a greater variety of instruments than formerly used in popular music. Conservatory-trained string players and double-reed players are taking their places beside jazz

bassists and rock drummers at recording sessions.

With today's sophisticated multi-track recording equipment, it is possible for a musician to add his part to a recording and never meet the other musicians.

Recording Engineers

What are engineers doing in a book on arts and humanities and in a section on music? It is the skill of the recording engineer that makes possible the physical existence of sound recordings. The duties of a recording engineer vary from microphone placement to mixing. In smaller studios an engineer may be the only technician, with many non-technical duties as well -- for instance, answering the telephone or managing studio time. In large studios, the technical work may be done by a staff of trained engineers working as a team to keep the recording equipment working properly.

The recording engineer must know how to use microphones and other devices for picking up the wide variety of sounds used in today's music. Recording a piano and recording a synthesizer present two completely different audio control problems. The recording engineer must know how to operate the console of a multi-track studio to the best advantage of the recording artists. In smaller studios the same engineer may also have the responsibility of "mixing down" the various tracks into two tracks for stereo, or four for quadraphonic sound systems. In large sound systems this job is done by a mixer. Doing a good job of mixing requires not only skill in operating technical equipment, but also a sensitive ear for good quality sound. The mixer has final control over the loudness of the different recorded tracks, and must balance each track to the over-all sound as the master tape is made.

The technical jobs in the recording industry are very similar to other audio control jobs in broadcasting and motion pictures. All of them need technical training, a knowledge of physics, electronics, mathematics, and the ability to read a schematic drawing -- an electronic blueprint. Engineers must not only operate but also repair equipment. They must keep up with the latest technology, advancing their knowledge with the industry. For example, Dolby noise reduction systems are now in common use, although they were only developed a few years ago. Stereophonic sound is still common, but many studios are now equipped to record in quadrophonic sound.

Graphic Artists

Record companies use graphic artists to make their record album covers attractive to the public eye. In spite of the old saying "never judge a book by its cover," most people do. If people judged a record by its sound, then all the hullaballoo of advertising and "groovy" artwork on album covers would not be necessary.

Graphic artists help present a visual image of the qualities the record buying public connects with the recorded sounds. The images can be used for posters or on album covers or in printed advertisements in newspapers and magazines.

Graphic artists who do record covers have usually been trained in art schools. They may work free-lance in combination with other jobs, or they may be on the permanent art staff of a large company as a full-time worker, or part of a staff of designers at a design studio working on other things besides record covers.

Promotion Workers - "Promo Men"

The promotion worker's job is to see that a new record is played on radio stations. The "promo man," as the trade calls him or her, visits radio stations and networks talking with disc jockeys and program directors urging them to play the latest company releases on the

air. To insure the success of the company's record, a promotion worker will often buy air time for the company's pre-recorded commercials.

Promotion workers are always on the lookout for "hot masters," the trade's term for locally produced recordings that do well on the radio. The large companies will then try to buy these masters for national distribution, acting on the advice of their promotion worker.

A great controversy raged in 1960 involving the relationship between promotion workers and disc jockeys. Many disc jockeys were receiving secret gifts of money, cars, or other valuable items in return for favoring certain companies' records during their shows. After Congressional hearings, this was considered an unfair practice called "payola," and laws were passed against it. Disc jockeys, programmers, record librarians, as well as promoters working today must observe the legal limitations of their jobs. The fact that these laws are needed shows how powerful disc jockeys and promoters can be in influencing record sales.

"Trades"

News of the recording industry is reported in special magazines and newspapers which provide recording and other entertainment workers with the latest information in the industry. Examples are Cashbox, Billboard, Variety, and Rolling Stone. They are to the entertainment field what the Wall Street Journal is to the financial world: instead of stock quotations, Cashbox and Billboard list the best-selling records. From information in "trades" business people can find strong and weak areas in the music market and keep track of competing companies. Anyone seriously considering a career in entertainment or popular music should read one of the trades to find out in what directions the music business is going.

There are recording studios in many smaller cities and large communities throughout the country. Some are small enough to be run entirely by one to three people. Small studios outside large cities usually provide a wide variety of recording services which include:

- Demonstration records for local performers
- Commercials for local merchants
- Announcements and station identification spots for local broadcasters
- Recording for local amateur music groups
- On-site recordings at remote locations of concerts or music festivals
- Audition tapes for schools and colleges
- Production of master tapes to be sold to major record companies.

Some of these smaller studios may specialize in one recording service, for instance, producing commercials. In smaller cities it is not uncommon to find someone who packages the whole commercial for a client. The same person writes the advertising copy,

composes music, arranges for the musicians to come and record the commercial, and even participates in the recording session.

Even though recordings are being made throughout the country, the major league recording companies are centralized in three cities -- New York, Los Angeles, and Nashville (for country-western music). There are over 200 recording studios listed in the Manhattan Yellow Pages and even more in Los Angeles.

Movie Music

The motion picture industry is an important user and creator of recorded music. A music publishing house, recording firm, and motion picture company can often be owned and operated by the same larger corporation. Sometimes popular tunes are used in movies to increase public appeal. More often a movie sound track will be arranged, recorded, and released as a record, to take advantage of the film's popularity.

Major motion picture companies employ the same kind of people as the recording industry itself to provide the recording services needed for film sound tracks. Producers, engineers, composers, musicians, copyright experts, record librarians -- all help in making that part of a movie which may slip by completely unnoticed, the sound track.

Background Music

Another important use of recorded music is background music in factories, stores, waiting rooms, restaurants, and even some schools. Many background music companies record in their own studios, but others are having music recorded in European studios where studio time and musicians' labor are cheaper. Background music companies are now using computerized systems to program their music.

Background music is now used commonly to provide a pleasant environment by masking unpleasant noises or by filling up uncomfortable silence. Some people, however, do consider such music as yet another form of noise pollution.

Rock and Roll is Here to Stay --Maybe, Baby

From background music to hit records, the recording industry offers everything -- except perhaps, security. The industry offers wealth and bankruptcy. However, just as in fashion, movies, popular literature, television and theater, public taste controls the industry. Public taste is not unified, so no one company can possibly "corner the market." The recording business is one of fads. Just as swing-music, be-bop, boogie woogie, and others before it, almighty rock and roll will eventually give way to another kind of music -- perhaps a kind of music not even on the scene yet.

Publishing

The music publishing industry carries the composer's work to the marketplace in printed form. In order to carry out its business, a publishing company must have control of two of the rights guaranteed the copyright holder -- printing copies and making arrangements.

The public very seldom sees a song in the form originally made by the composer. As a piece of music is handled by different members of the publishing industry, each worker contributes his or her own talents to the final form.

Publisher

By listening to new songs on demonstration tapes, talking with composers, and looking at their manuscripts, publishers decide whose music will be published. After accepting a work from a composer for publication, a publisher negotiates agreements with the composer about payments of royalties and the format of arrangements. The publisher must also iron out any problems that arise from copyright infringements. In large publishing firms, copyright experts or legal consultants may help with contracts and copyrights.

Arranger

An arranger's job is to make musical arrangements of songs in preparation for public use. A clever arranger will be able to make several kinds of arrangements for piano solo, vocal, choral, instrumental groups, orchestras, even marching bands. Sometimes, an arranger will make "easy" arrangements of difficult songs, or "low" arrangements of songs with high ranges. Many times an arrangement will require more creative effort and time than the original composition.

An arranger must be a highly trained musician in theoretical musical practice, in harmony, and orchestration. He or she must know the strengths and weaknesses of all the orchestral instruments. This training is best obtained in a conservatory of music or as an applied music major in college. For some specialized kinds of arranging, such as marching band, experience should supplement formal training.

An arranger must be careful to tailor the arrangements for the use intended. A school orchestra arrangement of a popular song that is arranged in F-sharp major will be avoided by teachers in favor of one written in C or B-flat. However frustrating it may be to the arranger, only "safe" and "easy" keys sell well. Also, arrangements for school groups with long rests for any of the parts do not do well. Arrangements where everybody plays all the time are preferred. These are special concerns of arrangers of music for school use, but arrangers of other kinds of music also have thei. own special worries.

Arrangers in publishing may have salaried positions on a staff, or they may work on a free-lance basis.

Editor

The editor's business is detail. Misspelled chords, misaligned words, incorrect key signatures, awkwardly notated rhythms, stems going the wrong way, and hundreds of other careless mistakes which can slip through waste rehearsal time, therefore, money. Musicians prefer to use clearly printed, correct editions which are the work of responsible editors.

Training for an editor's job can best be obtained by first working as an assistant in an editorial department of a large music

publisher. An editor should have an advanced degree in music theory as well as a thorough and practical knowledge of the conventions of music notation.

Autographer
(Pronounced au-tó-grapher)

Using a music typewriter, special pens, transfer type, and other tools often associated with graphic artists, the autographer prepares the autograph -- the final form of the music before the printing by photo-offset methods. This job requires the ultimate in patience and attention to detail. An autographer must know all of the conventions of standard musical notation, which means musical training plus apprenticeship.

Photo-engraving and other graphic processes, such as photolithography and photo-offset printing have all but eliminated the time-honored craft of engraving music on copper plates by hand. Many large music publishing companies are finding it more economical to send music autograph work to Korea and other Asian countries and to Europe where such work can be done very cheaply by experts.

The Photocopy Connection

Music publishing companies as well as the composers to whom they pay royalties are suffering many infringements against their rights under the copyright law from the wide use of copying machines. To copy, by Xerox or other methods, a copyrighted work is against the law, and the same as stealing from the copyright holder.

Broadcasting

The broadcasting industry provides new records with their first public exposure. The first stop for a newly released record is usually a radio station. Record companies and broadcasters alike are aware of the relationship between record sales and the number of times a record is played on the air. For more information about jobs in broadcasting, see the section on radio announcers, including disc jockeys in Exploring Theater and Media Careers: A Student Guidebook. Radio stations employ programmers, disc jockeys, audio-controllers, and record librarians, as well as other people who need no special musical ability.

Disc Jockeys

Special schools of broadcasting exist for the training of all types of radio announcers, and some two-year colleges give associate degrees to broadcast workers they train. A disc jockey must keep abreast of current events in all areas, but especially in the music field. He/she must deal with promoters from record companies,(see promotion workers) and fulfill other duties when off the air, such as filling out program logs.

Record Librarian

Duties of a record librarian are to keep, organize, and locate recordings for programs to be broadcast. Responsible for thousands of recordings, a record librarian supports the work of disc jockeys and programmers in large stations.

Programmers

Programmers are responsible for selecting music to be played on radio shows. In smaller stations, disc jockeys themselves must do this job. Selections have to be timed by the programmer to fit in with newscasts, station identifications and commercials.

Agents and Managers

In the popular music business, musicians, who are seldom trained in business, seek professional managers and agents to help them develop careers and make business decisions. These important jobs are often confused with one another.

Agent

An agent has the responsibility of developing the long-range plan of an artist's career. The agent, whether working as an individual or with an agency finds employment or "bookings" -- engagements for the performing artist. Negotiating contracts and collecting fees from the employer and paying the artist are all facets of the agent's job. An agent is usually serving several artists from whom he/she receives a commission of ten to fifteen percent of the fees collected.

Manager

In contrast to the agent, the manager handles the day-to-day development of the artist's career, offering personal advice and guidance. Many managers help with both creative and business decisions. Some travel everywhere with the artist and act as factotum or "do-all." Protecting the artist from unattractive offers is a valuable service performed by some managers. Others administer publishing companies owned by the artist. Managers often have so much authority from the artist that they handle all, even personal money matters. For these comprehensive services, a manager receives anywhere from ten to 25 percent of the artist's income.

"There's No Business Like..."

Show business has always been big business -- and expensive business. The income from box office receipts must go to pay:

- Rental of score and parts
- Royalties to authors, directors, designers
- Salaries to cast, musicians, company, business manager, production secretary, assistants, theater party representatives, stage hands, and other technical workers
- Expenses of theater rental and advertising
- Returning the investments of financial backers.

The cost of producing an original Broadway show is approaching such proportions that writers and producers are often forced to create shows which can be inexpensively produced. Large choruses, orchestras, and companies of dancers, and elaborate sets and costumes mean tremendous costs. Shows now being produced on Broadway and in theaters across the country are often economized -- done without large orchestras and choruses, on simplified sets.

HOW A SONG GETS TO YOU -- AND WHO GETS IT THERE

With a basic knowledge of the musicians and business people who bring music to the marketplace, you are now ready to trace a song from the composer to the listener. In the steps outlined below, a song is traced from person to person, from procedure to procedure, from agency to agency, until it reaches the public in each of the four ways controlled by the copyright law.

- * Recording Artist writes new song, makes demonstration tape, and brings it to Artist and Repertoire Person ("A & R man"). As soon as it is written, the song is covered by "common law copyright," so no one else may make copies or records of it. To prove he/she wrote it first, the writer mails it to him/herself by registered mail in a sealed envelope, or files a form with the Copyright Service of the Library of Congress.
- Artist and Repertoire Person recommends song and artist to Producer who begins lining up talent through Agents, including an Arranger and "Side-Men."
- Recording Artist assigns copyright to Publisher who obtains registration certificate from the Library of Congress.
- Recording Artist, Publisher, and recording company negotiate contract through the Harry Fox Office for a mechanical reproduction license needed to make recordings of copyrighted music.
- * Recording session held involving at least these workers: Producer, Recording Artist, Studio Sidemen, Arranger, Recording Engineer, Mixer, Technicians. Recording artist is paid an advance against future royalties from record sales. Musicians and others are paid only for the session. Others may be on salary or commission.
- Tape master is transferred to disc master and actual records are pressed.
- Promotion Workers strategically time the release of a new record so that it doesn't compete unfavorably with other records of the same company, and so that an advertising campaign can create anticipation.

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* - Points at which developed musical skills are necessary.

Promotion workers visit Disc Jockeys and radio Program Directors pushing the new release and buying air time for advertising.

- The record is distributed and sold in record stores or through record clubs.
- Radio broadcasts of copyrighted music result in payment of performance fees to ASCAP or BMI or other performing right organizations, who, in turn, pay the copyright holder.
- "Trades" indicate that sales are good.
- Publisher negotiates agreement with Recording Artist and recording company to produce sheet music.
- * Arranger develops arrangements from lead sheet and recording for piano, vocal, and instrumental ensembles.
- * Editing department prepares arrangements for printing using talents of Copyist, Graphic Artist, Autographer, Proofreader, Editor, Printer.
- Sheet music distributed and sold in music stores. Royalty paid on each copy to the song writer by the publisher.
- * Publisher sends professional copies of new arrangements to professional Performers who add it to their acts in large hotels, television, and concerts. Each performance for profit means a fee must be paid to the copyright holder through ASCAP or BMI.
- Movie Director needs the new song as part of a sound track for a new film. He must negotiate for a synchronization license with the copyright holder in order to make the song part of the movie.
- When, after 56 years (two 28-year terms) the song's copyright expires, the song may be freely recorded, arranged and performed. The song is then said to be "in the public domain."

MUSIC BUSINESS TERMINOLOGY

Actor's Equity Association - union for actors and other performers in light opera and musical comedy

Advance - money paid to recording artist against the income of a record. As a record earns money, the company deducts the advance and the cost of making the recording before paying royalties to the artist.

AF of M (American Federation of Musicians) - professional musicians' union for instrumentalists

AFTRA (American Federation of Television and Radio Artists)- union representing singers who make recordings

Agent - plans long-range careers of recording artists, finds employment, negotiates contract

AGMA (American Guild of Musical Artists) - union for solo concert artists, and singers and choralists in opera

Angel - person who finances a Broadway musical show, the cost of which can approach $1 million

Artist and Repertoire Person ("A & R man") - works for record company deciding which artists should be recorded and what songs they should record

ASCAP (American Society of Composers, Authors, and Publishers) - a performing rights organization which collects performance fees from radio and television stations, theaters, music halls, hotels, and concert performances

Associated Actors and Artistes of America, AFL-CIO - union for many performing musical artists (affiliated with AEA, AGMA, AFTRA)

Autographer - prepares music in final form for printing

BMI (Broadcast Music, Incorporated) - performing rights organization similar to ASCAP

Copyright - the right to produce copies

Copyright Law - restricts printed copies, public performance for profit including broadcast, recording. Original works are protected by "common law" copyright from the moment they are written.

Copyright Service, Library of Congress - filing a form with the Copyright Service secures a registered copyright certificate. The term of copyright is 28 years,renewable for a second 28-year term.

Copyright Specialist (Copyright Expert) - works with recording, film, and publishing companies researching and securing copyrights and mechanical licenses

Demonstration Record ("Demo") - recording made by artist, composer, publisher, or anyone, to demonstrate the potential worth of a song or artist or group

Harry Fox Office - clearing house organization which issues mechanical licenses, collects fees, pays copyright holders, and researches foreign copyrights

Lead Sheet - Manuscript version of a song which includes melody, lyrics, and chords

Library of Congress Copyright Service - registers music, poems, plays, books, etc., and issues registration certificate as proof of control of copyright (see Copyright Service, Library of Congress)

Manager - provides day-to-day guidance for recording artist, may control money and protect artist from unattractive offers

Mechanical License - authority granted by copyright holder to record company to make recordings for commercial distribution of copyrighted music

Payola - unreported and illegal payments or gifts to disc jockeys to push the company's records during radio broadcasts

Performance Fee - money paid for the right to perform or broadcast copyrighted music for profit, collected by ASCAP and BMI

Producer; Record - arranges and manages recording sessions either for record companies or independently

Promotion Person - works for record company visiting disc jockeys and radio programmers promoting the company's records, may buy advertising time on radio stations

Public Domain - when a copyright expires, a work is said to be "in the public domain." The work can be freely recorded and printed. New arrangements of the work are protected by copyright.

Royalty - percentage of sales of sheet music or recordings paid to composers or recording artists

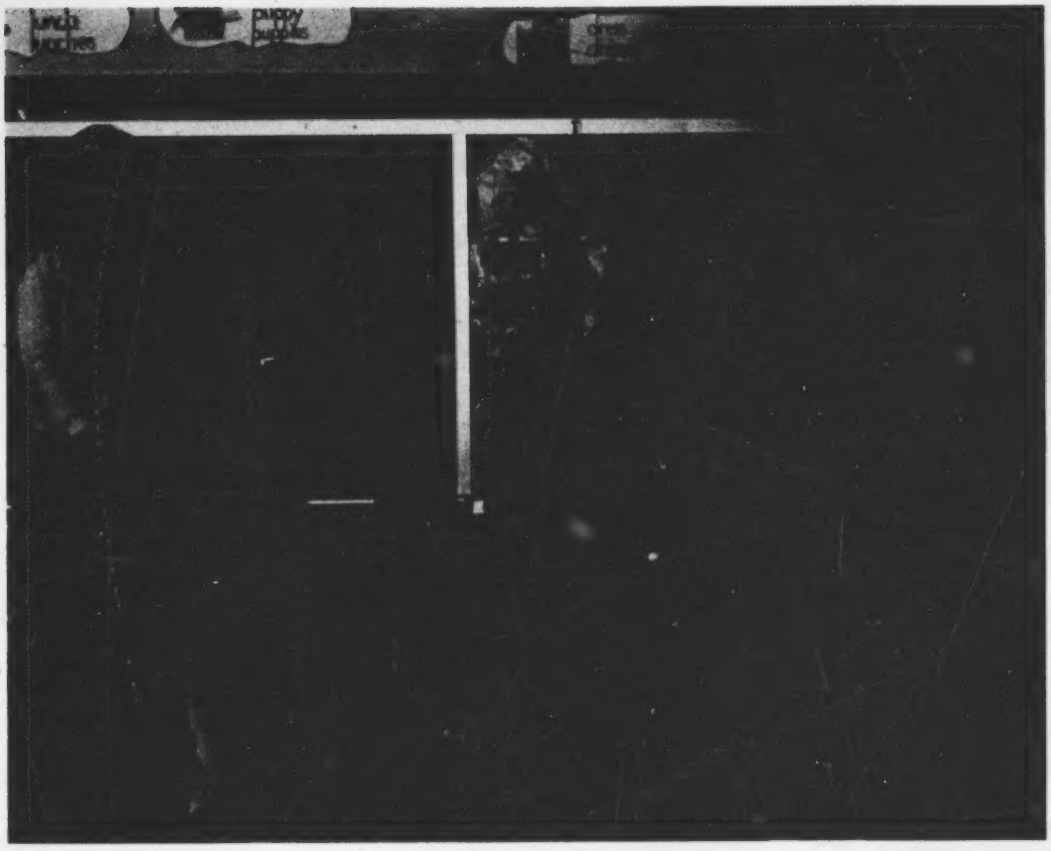
Royalty, Recoupable - recording company pays royalties after costs of recording and advances are met

Staff Arranger - in publishing, arranges music for publication as piano, vocal, or instrumental music; in recording, makes arrangements for use in studio recording sessions

Studio "Side-Men" - musicians on call by recording studio who support recording artists at recording sessions

Synchronization License - authority needed by film company to use copyrighted recorded music on sound tract of film

"Trades" - magazines and periodicals published with news of the entertainment industries; these periodicals publish charts of the 40 best-selling recordings in several categories -- popular, classical, albums, and singles (examples are Billboard, Cashbox, Variety, and Rolling Stone)



6. MUSIC EDUCATION

MUSIC TEACHERS

One out of every five Americans age 16 or older plays a musical instrument. That is around 30 million people making music, as someone said, to their own amazement. Another 10 percent of Americans, 14 or 15 million singers, belong to choral groups and choirs. The millions of amateur singers and players are the result of music education, the work of music teachers.

The field of music draws many people in search of a career. Among the thousands of students who graduate each year from music schools and colleges, the largest single group chooses music education as their work. A smaller number enter the highly competitive and crowded areas of performance and business. A few take jobs unrelated to music, practising, performing, composing during spare time. It is safe to say that most musicians who go into performance will teach at one time or another. Some performers give lessons to help support their performing career.

There are different "settings" or places in which to teach and different ways to teach music.

Public School Music Teaching

Teachers working in public school music departments can specialize on three levels: elementary, junior high or middle school, and high school. In most school systems teachers concentrate on either vocal or instrumental music.

Instrumental music teachers work with individual students, small classes, and large orchestras or bands. In many schools, teachers specialize in winds or strings. At the high school, an instrumental teacher may have several large groups such as bands or orchestras. Directing these large groups is a very complicated job for which larger schools may need a staff of several teachers.

The music director of a high school instrumental program needs to be:

- An organizer
- A conductor
- A teacher
- An arranger
- A public relations person.

WHERE MUSIC TEACHERS WORK

Public or Private Schools	Conservatories Colleges Universities	Private Studio or Community Music School or Music Store
KIND OF TEACHING		
Teaching classes in theory, appreciation, band, orchestra, chorus, marching band	Teaching private lessons, in voice or instrument Teaching classes in composition, theory, or history Coaching chamber music Conducting chorus or orchestra	Teaching private instrumental or vocal lessons (either individual or groups)
DIPLOMAS OR DEGREES NEEDED (MINIMUM)		
Bachelor of Arts in Music Education plus certification from State Board of Education	Usually Master of Music preferred	Experience and/or diploma from conservatory
TYPES OF STUDENTS TAUGHT		
All kinds, talented or not. Some may be enthusiastic, some may not.	Students seriously considering professional career	Students interested in music and usually talented
INCOME		
Moderate income, fairly secure salary	Moderate income, fairly secure salary, per course or per student	Moderate or low income, insecure pay, per student per lesson

The music director should also be:

- Able to make out a budget
- Able to organize a music library
- Able to do publicity
- Able to interest new students in the music department.

In addition to directing bands, orchestras, and groups, he/she may also work on extra musical productions and shows. A music director may have to teach courses on music theory, appreciation, or history, and quite possibly supervise a study hall as well.

A high school vocal teacher needs most of the same skills and abilities as an instrumental teacher. In addition, vocal teachers should be able to read music at first sight, understand vocal problems, and know a vast amount of music, from 16th century madrigals to the latest popular hits. It helps greatly if he/she is a pianist.

Money, Degrees, Advancement

Music teachers in public schools are paid like other teachers. In most schools this means that a teacher with a more advanced degree, like Master of Arts in Teaching, is paid more than a teacher with a Bachelor of Music Education, who has taught the same number of years. In order to make more money and become better teachers, many music teachers continue to take college courses at night and during summer vacations.

Teachers with experience and course credits in administration may want to become supervisors. Music supervisors have the job of overseeing and organizing the music programs of entire school systems. They interview prospective teachers, attend meetings, and make suggestions to individual teachers. Supervisors also try to get good financial support for music programs from the school board.

Of course, in addition to hiring teachers, the supervisor may have to fire them. Also, financial support from the school committee may not come at all.

As for me, I'd just as soon not become a supervisor, because then I'll be doing paperwork and not working with students and music. That's why I am a music teacher, after all, to work with students and music. I don't want to be in the background.

-High School Vocal Teacher

I teach each class once every two weeks, which isn't enough. The classroom teachers are supposed to keep up the songs I teach when I'm not there. Some of them do, some of them don't. The students really don't improve as much as they could.

-Elementary Vocal Teacher

Satisfaction - Guaranteed?

Teaching music in some public schools can be a difficult and thankless job. In some communities because music is not considered important, the music department is small. Such a situation can frustrate a teacher who is trying to build a strong music program. Often, the music teacher must become a public relations person trying to build support for music in the schools.

In many communities, elementary music teachers must move from school to school, spending a few hours in each. Such traveling may be necessary in communities that cannot afford to hire a music teacher for every school, but it doesn't make the teacher's job any easier.

What's New?

The ways music is experienced and taught in public schools are changing. In lower grades, new techniques of instrumental teaching are creating a demand for teachers of violin who can use the Suzuki method. In vocal and instrumental classes new methods of teaching based on the work of Kodaly and Orff are being used. A musician planning to teach young children should find out about these and other new approaches to music teaching.

Many schools are providing synthesizers, instruments for electronic music. Synthesizers can be used in music classes in a number of ways, and they can also be used in science and media classes. Future music teachers will need electronic music skills to teach courses which may not exist now.

Music teachers in colleges, conservatories, and universities are professionals training professionals. The highest standards of performance are maintained in these schools. Often, performing professional symphony players will be part of the faculty of a conservatory, combining performing and teaching into one career.

Advanced degrees, Master of Music or Doctor of Philosophy in Music (Ph.D.) are required to teach at this level. Accomplished virtuosi teach their special instrument privately in individual lessons.

Private Teaching

In colleges, "applied music" majors are those who concentrate on performance of one instrument or voice while taking courses toward a diploma or a degree. While some of these students will become performers, many of them will become teachers of their instrument or voice. Such music teachers work in large and small communities, some teaching in their own studios,

some teaching in community music schools. Many use teaching as a part-time job to support a performing careers. Music stores often supply studio space to teachers who will attract students who become customers.

A private teacher's income is insecure. Whenever a student calls to cancel a lesson, it represents lost income for the teacher. Many people do not take lessons in the summer, creating two months of very little income. A teacher who wises a stable income should establish a good reputation in the community.

Between the Devil and the Deep Blue Sea

Times of economic hardship are difficult for nearly everyone. For private music teachers, recession and inflation can result in special problems. Someone without musical abilities studying music can be disappointed at his/her lack of progress. A teacher who encourages such a student to continue is not helping the student. The teacher, however, may need the student for the money. He or she must decide whether to tell the student to stop music study, or to continue taking the student's money.

The Future

Students thinking about music education as a career should know that the population is declining, and that fewer elementary and secondary teachers will be needed through the 1980's. However, innovative programs already mentioned will create a demand for specially trained teachers.

If 20 percent of the population continues to be interested in playing an instrument, then there should be work enough for private instrumental teachers. Today's schools provide much more exposure to performing arts than ever before. Such new programs may interest more people in studying music, creating a need for more teachers.

MUSIC LIBRARIANS

There are many different kinds of music librarians doing completely different kinds of work. Music librarians work for large performing groups like symphonies or operas. Other kinds of music librarians work for public libraries or music libraries of conservatories, colleges, or universities. Still other workers called music librarians work at radio stations keeping track of thousands of records and tapes.

Symphony Orchestra and Opera Librarians

Conductors select music to be performed months ahead of time. Long before each piece is rehearsed, the conductor will study both the score and each individual player's part. Changes, corrections, dynamic cues, bowings, and phrasings usually have to be added to the printed parts. The orchestra librarian helps the conductor do this work. If new parts need to be copied out, the librarian will do the job. The librarian also must keep the orchestra's library of music in order, send for new music, and correspond with future guest conductors (to find out which edition they prefer, or whether they will bring their own parts). It is the librarian's responsibility to see that each player has the printed parts needed for each rehearsal and each concert, to collect music after rehearsals and concerts, and to care for music with the orchestra on tour.

Orchestra and opera librarians should have a musical background in theoretical subjects, like harmony, instrumentation, and orchestration. They must be able to write clear, neat, precise musical notation. A Bachelor of Music degree in theory from a conservatory, college, or university is usually expected of music librarians. Larger orchestras and operas may use assistants who gain knowledge and experience while helping the librarian.

Librarians for major symphonies and opera companies work full time and make a moderate but stable income. Civic or community orchestras use volunteers working for free. In smaller orchestras, the librarian may also be a player in the orchestra.

The outlook for orchestra librarians is closely connected to the outlook for orchestras. Many major symphonies and operas are in financial difficulty. Hopefully, orchestras will find new sources of income and financial support benefiting not only the players and conductors, but also the music librarians.

Public libraries in large cities and special music libraries in conservatories and universities hire librarians with specialized musical knowledge. Many music librarians combine library duties with scholarly research in music. Music library duties would include acquiring and cataloguing books, musical scores, periodicals, and recordings. In some libraries rare books and manuscripts will be preserved by the librarian and selected for microfilm collections. The music librarian may also be responsible for setting up special exhibits of books and scores, arranging for concerts, and giving lectures in special fields of interest.

Normally, music librarians need a Bachelor of Music degree, or a Bachelor of Arts in Music, and a Master of Library Science or Musicology. The relatively small number of jobs available to music librarians pay moderately and provide a stable income.

MUSICOLOGY AND ETHNOMUSICOLOGY

Musicologists are the historians of music. They study the music of the past, often consulting old manuscripts and books, to determine how the music was performed. Occasionally, a musicologist will discover a piece of music from the past that has not been heard in our time, and prepare this piece in a modern edition.

Musicologists also study the lives and times of musicians in the past to see more clearly the relationships between musicians and society.

The past is not the only area of musicological study. Musicologists analyze and write articles on the latest musical compositions and discoveries. Musicologists help musicians communicate with each other.

Ethnomusicology is the study of ethnic music, dance, and culture. As civilization expands into areas that were formerly remote, cultures become absorbed and lost. For instance, in our own country we know almost nothing about the music and culture of eastern Indian tribes. An ethnomusicologist would have worked hard to preserve Indian songs in some form.

The twentieth century composer Bela Bartok worked as an ethnomusicologist making sound recordings of Hungarian and other Balkan folk songs, preserving them before they were forgotten. He later transcribed these songs into musical notation and catalogued them.

Many colleges are trying to establish courses in ethnic cultures and courses that combine science and art. Ethnomusicology uses anthropological tools as well as musical skills to help understand ethnic cultures and music's place in them. A small demand for ethnomusicologists to teach courses in Black or native American music may create a few academic job opportunities.

Job opportunities for musicologists and ethnomusicologists are very limited. Most research in these fields is supported by private foundations and government agencies who provide money for specific projects and studies. Many musicologists work as teachers of music history and literature, or as music librarians. Some work at jobs not related to music, often using their own savings to pay travel and other expenses for their research in music.

Musicologists need a wide knowledge and variety of skills. Command of a foreign language is a necessity to understand ancient treatises in Latin, German, French, or Italian. Ethnomusicologists should know the languages and cultures of ethnic groups they are concerned with. Studying history, sociology, and anthropology is as important to a musicologist as musical studies are. Musicologists usually earn at least a Master's of Musicology degree, concentrating their studies on the music of a particular historical period or ethnic group.

MUSIC THERAPY

Mentally ill patients who have lost the ability to communicate in words may still be able to communicate in a non-verbal way, such as music, art, or dance movement. The music therapist uses music to help the emotionally ill communicate feelings and thoughts the patient cannot express in other ways.

Music's power to affect moods and stir emotions has been well known for as long as music has existed. Stories about the music of ancient Greece tell of the healing powers of Greek music. Leopold Mozart, the father of Wolfgang, wrote that if the Greek's music could heal the sick, then our music should be able to bring the dead back to life. Unfortunately, today's music cannot do quite that much.

The healing power of music, taken for granted by ancient man and by many primitive societies, is only recently becoming accepted by medical professionals as a new way of healing the emotionally ill.

Using musical activities involving patients, the music therapist seeks to restore mental and physical health. Music therapists usually work with emotionally disturbed patients as part of a team of therapists and doctors. Music therapists work together with: physicians, psychiatrists, psychologists, physical therapists, nurses, teachers, recreation leaders, family of patient.

The therapy that a music therapist gives to patients can be in the form of listening, performing, lessons on an instrument, or even composing. A therapist may help a patient regain lost coordination by teaching the patient how to play an instrument. Speech defects can sometimes be helped by singing activities. Some patients need the social awareness of group activities, but others may need individual attention to build self-confidence. The music therapist must learn what kinds of activities are best for each patient.

In addition to working with patients, the music therapist has to attend meetings with other therapists and doctors who work with the same patients to discuss progress and plan new activities. Written reports to doctors about patients' responses to treatment are another facet of the music therapist's work.

Typical duties of a music therapist can include:

- Selecting background music
- Arranging for concerts for or by patients
- Accompanying and leading singing or rhythmic activities
- Teaching individual or group music lessons
- Encouraging musical creativity in patients
- Directing vocal and instrumental groups.

Hospitals, schools, retirement homes, and community agencies and clinics are some of the sites where music therapists work. Some music therapists work in private studios with patients sent to them by medical doctors, psychologists, and psychiatrists. Music therapy can be done in studios, recreation rooms, hospital wards, or classrooms depending on the type of activity and needs of the patients.

Training

Qualified music therapists have followed a four-year course with a major emphasis in music plus courses in biological science, anthropology, sociology, psychology, and music therapy. General studies in English, history, speech, and government complete the requirements for a Bachelor of Music Therapy. After college training, a music therapist must participate in a six-month training internship under the guidance of a registered music therapist.

Students who have completed college courses and have demonstrated their ability during the six-month internship can become registered music therapists by applying to the National Association for Music Therapy, Inc. New methods and techniques of music therapy are always being developed, so the trained therapist must continue to study new articles, books, and reports throughout his/her career.

The following qualifications are needed by those who are considering a music therapy career:

- Seriousness about music and music study
- Capability for college or university study
- Versatility to adjust to different work situations
- Good physical health and stamina
- Emotional stability, maturity.

Other important personal qualities are patience, tact, understanding, a sense of humor, and ability to cope with disappointment. Therapists see a great deal of human suffering, and should be able to have compassion without too much emotional involvement with patients and their problems.

Graduates in music therapy find out about available jobs from their college placement office; job openings are also listed in the Journal of Music Therapy, sent to members of the National Association for Music Therapy, Inc. The income of a music therapist is moderate but stable for year-round full-time work. Generous fringe benefits such as health insurance, vacations, regular salary increases, tenure, and retirement plans are common in large hospitals and institutions.

The first college training for music therapy was established in 1944. Now (1975) 32 colleges and universities offer at least bachelor degree programs. Eight of these institutions offer advanced degrees. Approximately 600 hospitals and institutions located in all parts of the country employ music therapists. Since the establishment of the National Association for Music Therapy in 1950, this pioneering field has grown, and growth is expected to continue.

The continued growth of music therapy depends on doctors accepting music therapy as a way of treating patients. In order to prove how effective music therapy is and to discover new methods, music therapists are involved in experiments and scientific research. One growing area using music therapy is special education of exceptional children. Music therapists wishing to work in special education should also be certified music educators.

ASSOCIATIONS PROVIDING MUSIC CAREER INFORMATION

American Music Conference
332 South Michigan Avenue
Chicago, Illinois 60604

National Association for Music Therapy
P.O. Box 15
Lawrence, Kansas 66044

Music Educators National Conference
Suite 601
8150 Leesburg Pike
Vienna, Virginia 22180

Piano Technicians' Guild
P.O. Box 1813
Seattle, Washington 98111

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